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The Crisis in the Banking System, by Jack Egan

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Banks on the Brink

By Jack Egan

The world is now facing its most serious financial crisis since the 1930s. With over $300 billion on loan from private banks to governments and a growing number of nations, led by Mexico, Argentina, and Poland, unable to repay their loans, the financial system is in dire straits. An outright default by any country could tip a number of major banks into insolvency, yet there is no rescue plan in place.

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Kate the Great

By James Wolcott

She has been a ripe, sensual presence on TV (*Thérèse Raquin*) and in film (*Eye of the Needle*). Now Kate Nelligan will make that presence flesh in David Hare's *Plenty*, which opens in New York this week.

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Holiday Entertaining: Great Parties Around the Clock

"To invite a person into your house," wrote the great French gastronome Brillat-Savarin, "is to take charge of his happiness for as long as he is under your roof." Here, we celebrate brilliant hospitality—and offer advice that should guarantee delightful feasting for holiday guests, hosts, and hostesses alike. Gael Greene reports on five stylish parties, from an improvised brunch to a classic black-tie gala to a just-desserts soirée; Barbara Costikyan hunts down the best custom-order canapés and desserts in town (page 48); and Alexis Bespaloff provides a selection of over 30 inspired wines (page 53) to accompany a festive brunch, casual lunch, or hearty sit-down dinner.

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By Mary Alice Kellogg

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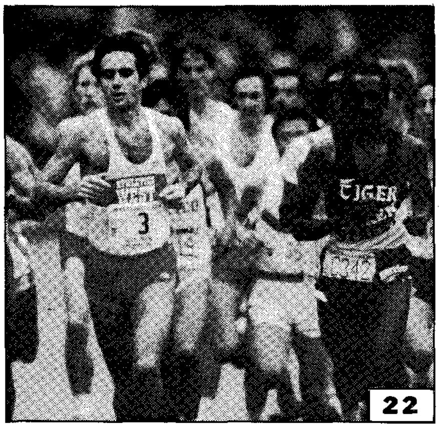

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Cover: Photograph by Tohru Nakamura. *Model: Don Price, of Gilla Roos, Ltd. Food collage executed by Chris Toomey, Frank Schickley, and Yura Mohr, of Yura's Caterers, Brooklyn Heights. Watch and ring courtesy of Tiffany & Company.*

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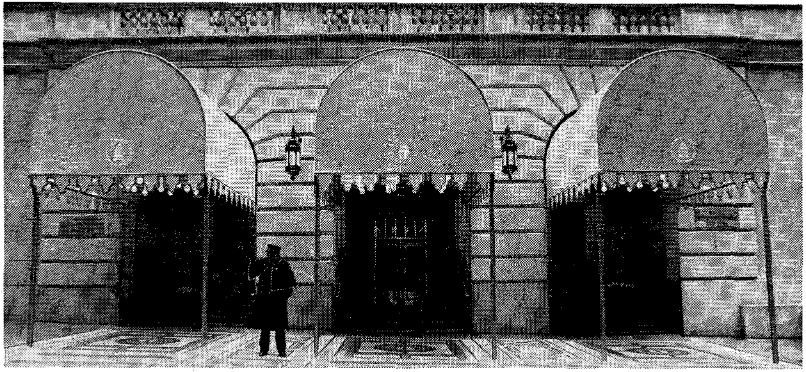

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LETTERS

Peddler Mania

THE FACT THAT MANY YOUNG AND INTELLIGENT people are becoming peddlers in this city ["Peddler Mania," by Nicholas Pileggi, October 11] fulfills a prophecy made by Dr. Albert Einstein almost 28 years ago, in the November 18, 1954, edition of *The Reporter:* "If I would be a young man again and had to decide how to make my living, I would not try to become a scientist or scholar or teacher. I would rather choose to be a plumber or a peddler in the hope to find that modest degree of independence still available under present circumstances."

Considering the fact that peddlers are making up to half a million dollars a year tax-free while people in the professions are working five months a year just to pay their taxes, Dr. Einstein apparently had the right idea. He was, after all, one of the greatest minds of this century.

Michael Cohen
The Bronx

I AM ONE OF THREE CHAIRPERSONS OF an organization known as Top of the Village, a coalition of more than 40 schools, community groups, and businesses, which is attempting to rescue 14th Street from the disgusting conditions that have resulted from illegal vending activities. Peddlers pay no taxes, and that loss of revenue curtails needed services to the poor, the aged, and other needy groups. Peddlers leave behind incredible quantities of boxes, paper, and filth, making the streets and sidewalks eyesores. Their double- and triple-parked vehicles cause massive traffic tie-ups. Peddlers openly boast of selling stolen merchandise. Their activities provide excellent cover for three-card-monte games. And the resultant congestion on the streets and sidewalks has given us a large increase in the number of pickpockets. Which of these things do we really need?

Fran Smyth
Manhattan

Children in the City

I PLAN TO KEEP YOUR "CHILDREN IN THE City" issue [October 4] as a valuable reference. I feel like I've been a working mother for at least 150 years. My worst times are at 7:30 A.M., when the baby discovers she's hungry *again* and my son remembers he needs *red* suspenders, "maroon's no good," for the school play,

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

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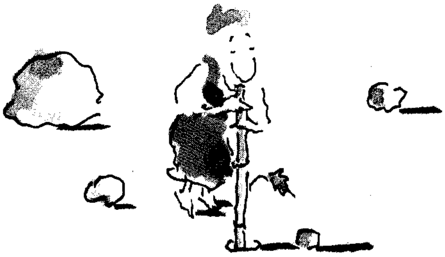

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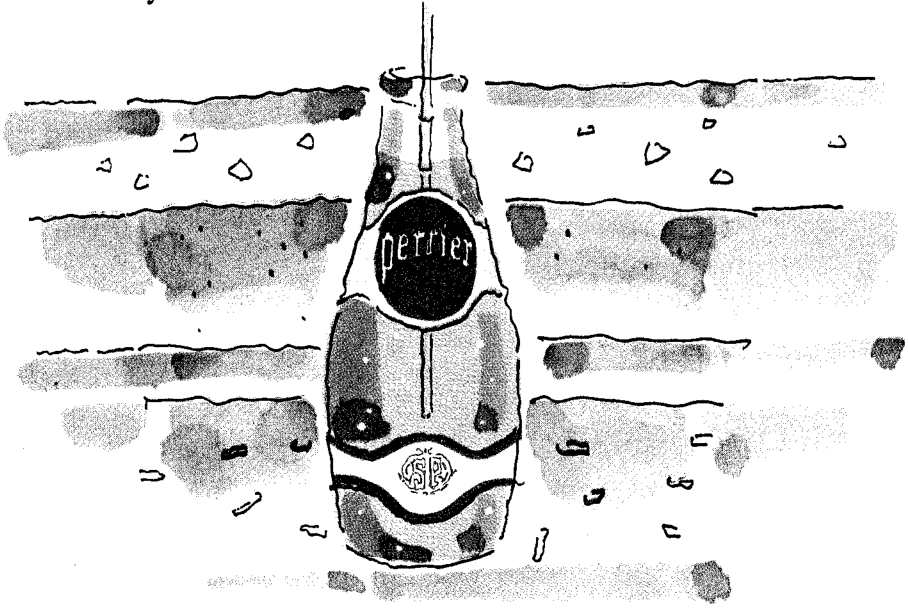

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Lynn Somerstein
Manhattan

AFTER READING "OLDTHINK, NEWthink" [by Julie Baumgold], I felt impelled to respond to the statement by a psychologist, Dr. Anke A. Ehrhardt, that "it is a sexual myth that children exposed to their parents nude together or having sexual intercourse will be affected." It is a known fact that young children misinterpret the so-called "primal scene" quite frequently as one of violence rather than of warmth and love. Such exposures at sensitive ages have led to grief and anxiety about sexual issues in adulthood that often take great efforts to unravel.

It is disturbing to me that some readers whose narcissistic and exhibitionistic drives are out of control might use this article as a rationalization for purposely exposing their young children to such events. Of course, there are situations where parents are quite naturally nude in front of their children, but this is quite different from nudity that is openly seductive and that can not only stimulate a young child but also produce guilt about the stimulation, the result of which can be torturous inhibitions rather than the lack thereof in later life.

David R. Iverson, M.D.
Assistant clinical professor of
psychiatry, Columbia University
Collaborating psychoanalyst, Center
for Psychoanalytic Training and
Research, Columbia University
College of Physicians and Surgeons
Manhattan

THE INSTITUTES FOR THE ACHIEVEMENT of Human Potential, in Philadelphia, publish many wonderful books and kits, including *How to Teach Your Baby to Read* and *How to Teach Your Baby Math.* I recently became an agent for the Institutes and these publications, not available through bookstores, can now be purchased through me. If your readers would like further information, they are welcome to contact me (400 West 43rd Street, Apartment 36L, New York, New York 10036; 279-1640).

Ellen Zerkin
Manhattan

"THE CHILD-CARE PERPLEX" [BY JANE J. Young] contained possibly misleading information about the federal Child Care Tax Credit. The writer states, "If your yearly child-care expenses . . . are at least $2,400 per kid, you can deduct . . ." The credit is actually applicable to *any* amount spent on employment-related child care *up to* a max-

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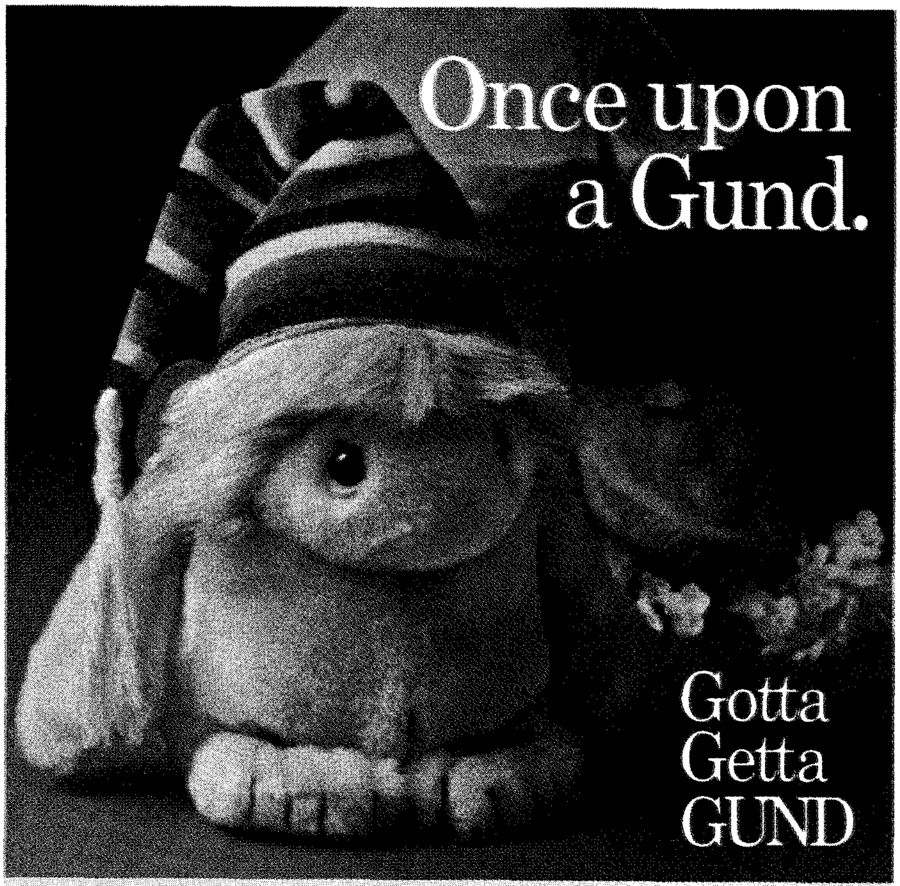
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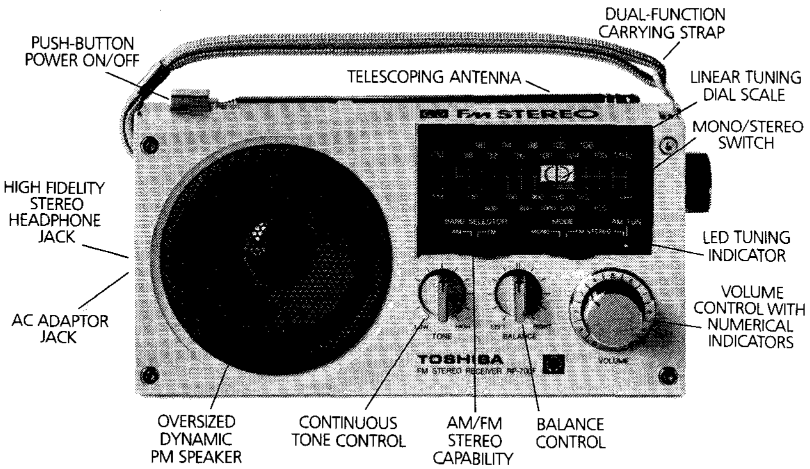
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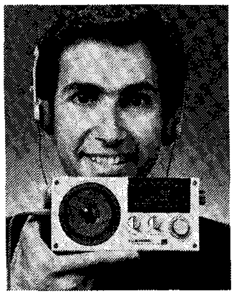

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Anne W. Mitchell
Director
Child Care Consultation Services
Bank Street College of Education
Manhattan

I WAS OFFENDED BY THE CRUEL AND mocking tone in which Julie Baumgold described Nanny X in "Nanny Row." My wife and I did not find her fearsome when she helped care for our young son. She is great company. Her stories of English life between the World Wars are as rich as any on *Masterpiece Theatre*. If she has any weakness it is that she is a perfectionist and finds herself a bit dated in a time when few in any profession have such lofty goals.

After 60 years as a nanny to scores of children throughout the world, she has earned the right to sit where she chooses in Central Park.

Name withheld
Manhattan

Off-Color TV

I NOTE WITH INTEREST, IN "CAN'T STOP the Music Channel" ["On Madison Avenue," by Bernice Kanner, October 11], that the average MTV viewer watches an hour a day on weekdays and an hour and a half on weekends. Are you for real? MTV ought to send its admen to my house. That thing goes from the moment the kids get home from school, at 3:15, till bedtime, at 11—with a short break for dinner. I sampled the stuff once or twice and asked my fourteen-year-old if this was "soft core." Apparently so—at least to the teenage market. No wonder the new sitcoms haven't a chance. Look what they're up against.

Debra Roman
Teaneck, N.J.

Mouseburger Special

AS AN EDITORIAL ASSISTANT AT *Cosmopolitan* magazine, I feel it was unfair of *New York* to print only sarcastic and bitter letters [October 11] regarding the article on Helen Gurley Brown ["The Queen of the Mouseburgers," by Jesse Kornbluth, September 27]. In actuality, Helen Brown is a hardworking, determined editor with a passion for perfection, who knows what she's up against. She does not take her fame and fortune for granted! Despite how other readers interpreted the article, at heart Helen is very sweet, sincerely caring, and truly a person who deserves *all* she's attained.

Debbie Kronenberg
Manhattan

"The Turbo Diesel"
In Bavaria, Audi engineers perfected five-cylinder turbo power and diesel efficiency.
M-NA 4020

Photographed in Burghausen, Bavaria. © 1982 Porsche Audi

Ever since devouring fuel prices descended like the wolf upon the fold, the automotive kingdom has been searching for an economy-performance ecumenism.

In Ingolstadt, Bavaria, Audi has built a car that reconciles the gospel of high economy with the doctrine of high performance.

The 1983 Audi 5000 Turbo Diesel.

This automobile offers economy without boredom. And power without guilt.

Its EPA is impressive for such a large luxury car: $\boxed{28}$ mpg EPA estimated and 36 highway estimated.*

No less impressive is the smooth power thrust of its turbocharger. Just press the accelerator at highway speed and you get 25 percent more power.

Carefully engineered, this high-technology German luxury sedan is very reasonably priced. The new Audi 5000 Turbo Diesel. It is the turbo diesel of turbo diesels.

For your nearest Porsche Audi dealer or details on the Audi Delivery In Europe Program, call toll-free (800) 447-4700. In Illinois, (800) 322-4400.

*(Use "estimated mpg" for comparison. Mileage varies with speed, trip length, weather. Actual highway mileage will probably be less.)

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INTELLIGENCER

Labor Checking Lehrman's Past

LEW LEHRMAN MAY BE CAMpaigning on his track record as a top executive of the Rite Aid drugstore chain, but one of the state's largest public-employee unions claims it has evidence that the company and the G.O.P. candidate are "anti-labor."

Last week, the American Federation of State, County & Municipal Employees was preparing a story for its newspaper, the *Public Employee Press,* saying that in 1981 the National Labor Relations Board issued a complaint that Rite Aid had been "discouraging membership in a labor organization." The N.L.R.B. told *New York* it dropped the complaint after the company agreed to arbitration for two employees who said they'd been fired for taking part in union activities. A Rite Aid spokesman said that the employees involved in the complaint resigned from the company and the union.

An editor at the union newspaper further claimed that labor organizers had a tough time dealing with the chain in the 1960s. (Rite Aid said it recognized a union local "even though an election never took place.") And the union plans to point out in its story that when Lehrman was president of Rite Aid a fellow official was a trustee of one division of a group that lobbied against pro-union legislation in the company's home state of Pennsylvania.

A Lehrman spokesman said the candidate "believes in collective bargaining. He is not responsible for what organization a fellow officer is a member of." The spokesman also said that the candidate, though a Rite Aid director until January 1982, "cannot be responsible for the company, since he stepped down as president in 1977."

WABC-TV: Rating a Closer Look

ONE LOCAL TV STATION charges that a rival is exploiting a loophole in the TV-rating-service rules to gain an unfair advantage.

WCBS-TV officials complain that their counterparts at WABC-TV had the same late-evening newscast classified as a regular program on one rating service and as a special edition on another to minimize the impact of a lower rating on that service.

WABC-TV's October 5 late-night news program earned an excellent 9.9 rating from A. C. Nielsen but only 9.1 from Arbitron. According to WCBS, the ABC station told Arbitron that because the news had started fifteen minutes later than usual that night it should be considered a special edition and not be factored into the monthly Arbitron average, which helps determine advertising rates.

7
EYEWITNESS NEWS

News story: *Bending rules?*

"But they told Nielsen it *was* the regular news show, so the 9.9 rating will count," said WCBS spokesman Jeff Erdel. Charging that WABC acted similarly on two other occasions this month, WCBS officials said the station may be violating a Federal Communications Commission ban on "distortion of ratings."

WABC-TV general manager Bill Fyffe conceded that WCBS's account was accurate. But when asked if reporting the same program inconsistently to the rating services was fair to advertisers, he repeatedly ducked the question, saying he was "within the [Nielsen and Arbitron] rules," which, he said, allow a station the option of discounting a program that runs late.

Bendix Couple Battles Back

Cunningham, Agee: *A message.*

BENDIX CHAIRMAN BILL Agee and his wife, Mary Cunningham, have retained the lawyer who won a recent surprise libel judgment against the Washington *Post,* and, through him, are demanding better treatment from a group of leading publications.

Irked by accounts of Bendix's takeover battle with Martin Marietta and of their relationship while Cunningham was a Bendix official, the couple have had attorney John J. Walsh fire off warning letters to the *Wall Street Journal, Time, Newsweek,* a suburban-Detroit paper, and Universal Press Syndicate columnist Richard Reeves.

Walsh, attorney for Mobil Oil president William Tavoulareas in the suit against the *Post* that resulted in an award of over $2-million, said he may follow up some of the letters with lawsuits.

"I was particularly displeased by a story that inaccurately said I was at the talks between Bill and [Marietta president] Thomas Pownall," Cunningham told *New York.* "The suggestion that I was one reason the negotiations broke down made both companies angry."

Will the letters scare off editors? "No way, because it did drive Marietta up the wall that she was helping Bendix," alleged one industry insider. "You only had to talk around Wall Street for thirteen seconds to know that."

Bio Says Mailer's Con's an Ingrate

THOUGH NORMAN MAILER was Jack Henry Abbott's mentor, the convicted killer regards the author as an "enemy," according to a forthcoming book.

"He's so naïve about the police it's incredible," Abbott says in *Mailer: A Biography,* by former *Saturday Review* writer Hilary Mills. "We're class enemies . . . the police are there to protect his class and his class interests and property."

"Norman will fall over with laughter," Mailer's agent, Scott Meredith, said of Abbott's comments. He noted that Abbott still corresponds with Mailer from the Missouri penitentiary, where he is now doing time for the 1981 stabbing murder of Richard Adan. "We just had a letter in which he said he didn't have money for cigarettes, so I sent him $100."

Mailer is being rushed out by Empire Books (distributed by Harper & Row) next month in order to beat to the market the novelist's 1,300-page tour de force about bygone Egypt, *Ancient Evenings.*

BY SHARON CHURCHER

Photographs: top, James Nachtwey/Black Star; bottom, U.P.I.

Reagan May Star In Air Alert

RONALD REAGAN MAY BE called on to play his most compelling role ever—announcer during the first live test of the emergency-warning system for national emergencies.

New York has learned that the Federal Emergency Management Agency, which is planning the test for next year, wants to interrupt regular television and radio programming for 30 seconds throughout the nation for a message that may be delivered by the president.

"The idea is to see if we can come on the air in an emergency and provide information," said a FEMA official, who explained that a White House communications officer would also take part in the exercise "to authenticate the message."

The White House wouldn't comment on Reagan's view of the plan, and FEMA staffers admitted they did see one possible snag: "We don't want to have another Orson Welles type of episode," said agency spokesman James Holton, referring to Welles's *War of the Worlds* radio broadcast in 1938, which mentioned an alien invasion and sparked widespread panic—so the public may get advance warning of the test.

The Hermès Bike: A Pigskin Preview

Cyclical upturn: *Titti Wachtmeister on Hermès's rich wheels.*

HERE'S THE LATEST ALTERNATIVE to grimy subways and scarce cabs: an *haute couture* bicycle.

An olive-green English-built three-speed, this machine's handlebars and frame are bound in handstitched natural pigskin, with saddle to match. It's all the work of Hermès, the prestigious Paris leather house, whose New York and Beverly Hills stores will begin marketing the bike later this month—at $1,295 apiece.

"It will take a bit of special care on the New York streets, but more and more people bike to work, and this bicycle is nicer any day than the subway," said Hermès's vice-president, Anita Stafford.

In fact, two of the bikes are already in use around town, after being imported direct from Hermès's Paris shop by the designer Halston and Swedish ambassador Wilhelm Wachtmeister's socialite daughter, Titti, who confided to *New York* that "Hermès even custom-made the seat to fit my bottom."

Was Vidal's 'Exposure' Review Indecent?

SOME FILM-INDUSTRY CYNICS think Gore Vidal had a conflict of interest when he reviewed *Indecent Exposure*, the best-selling "true story" of the David Begelman scandal, for *The New York Review of Books.*

Vidal slammed the David McClintick exposé in the *Review*'s September 23 issue, charging that, besides creating "true fictions," the author was particularly unkind to Ray Stark because he was peeved that the movie producer didn't grant him a prolonged interview.

"If you want to know why Gore is inserting himself as a defender of the Hollywood establishment, consider that he's written a screenplay for Ray Stark," said one screenwriter.

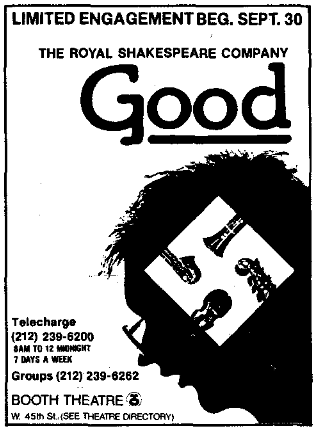
Stark's production company said *Sweet Libby*, a script Vidal wrote in 1979, is indeed still in the works, though Vidal said the project was dead. Moreover, the producer and his wife are friends of Vidal's and stayed with him this summer in Italy.

Vidal told *New York* that to suggest he was influenced by friendship was the same sort of "gutter journalism" as *Indecent Exposure.*

How could he have been biased, he asked, when his article criticized Twentieth Century-Fox official Alan Hirschfield and "someone was trying to set up a deal for me with Fox, which this [review] effectively killed"?

News and Gossip of the Rialto

WHEN ANTHONY SHAFFER'S latest murder mystery opened to lukewarm reviews in London, it was called *The Case of the Oily Levantine.* When it arrives on Broadway, in December, it will be called *Whodunnit.* "That's so no one will guess it's the same flop," one industry insider claimed. But the show's press agent said the name was changed because Shaffer has reworked the entire play. "It was a very dark piece. Now it's a fun murder game, with the audience being given clues over the P.A.," explained the agent. "Tony wanted to call it *Whodunit*, but the producers said the new title had to be spelled with two *n*'s to make our play really unique." ... Broadway observers may be wondering what happened to the swastika below the word *Good* in ads for the Royal Shakespeare Company's new play about Nazism. "Members of the public called to complain and were clipping the swastika out of posters, especially in the garment district," said Gerald Schoenfeld, chairman of the Shubert Organization, one of the play's American producers. So last week the show's ad agency began replacing the original campaign with a design that eliminated the swastika. "It's an artistic sacrifice," said an agency staffer. "If only they could have called the play *Rotten.*" ... With *Cats* a howling success, can *Snoopy!!!* be far behind? Gene Persson, who produced *You're a Good Man, Charlie Brown,* is opening a sequel by that name in Boston this month and hopes to bring it to New York by Christmas. "[Snoopy] wasn't the central character in the first show, but since then he's become a $1-billion-a-year industry," said the producer, who claims *Charlie Brown* is the most-performed American show in history (1,800 productions last year alone). David Garrison (Groucho in *A Day in Hollywood/A Night in the Ukraine*) will play Snoopy and sing the play's potential showstopper—"The Big Bow-Wow."



LIMITED ENGAGEMENT BEG. SEPT. 30

THE ROYAL SHAKESPEARE COMPANY

Good

Telecharge
(212) 239-6200
8AM TO 12 MIDNIGHT
7 DAYS A WEEK
Groups (212) 239-6262

BOOTH THEATRE
W. 45th St. (SEE THEATRE DIRECTORY)

Good: *The offending ad.*

Photograph, top: James Hamilton.

Christian Dior

SKIN CARE

Résultante is used in addition to Hydra-Dior or your regular treatment regime and is effective on maturing and younger skin.

RÉSULTANTE

A better defense against wrinkles™

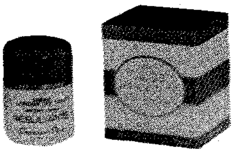
Résultante is a collection of treatment products with soluble elastine and collagen to help diminish the depth of wrinkles and help protect against premature aging caused by exposure to sun, wind and harsh weather elements.

RÉSULTANTE Firming Wrinkle Cream

A treatment night cream which helps diminish the depth of wrinkles while it increases the elasticity and tone of the skin. Visible results can be seen with continued use.

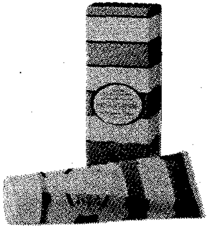
RÉSULTANTE Eye Care Cream

A protective, non-oily cream which helps smooth away wrinkles and helps delay their appearance when used consistently. Contains a sun filter which protects against premature aging caused by exposure to sunlight.



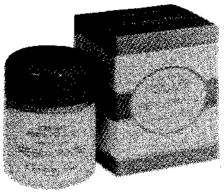
RÉSULTANTE Firming Body Lotion

A body lotion with elastine which helps keep skin firm and toned. Non-oily, it helps renew the hydrolipidic film, keeping skin moist and supple when used consistently.



RÉSULTANTE Throat Cream

A cream which helps delay the appearance of dry skin lines while it helps preserve the contours and firmness of the throat. Contains a sun filter which helps protect against premature aging caused by exposure to sunlight.



Available at

Cityside/Martin Gottlieb

THE VIETNAM WAR THAT'S STILL BEING FOUGHT

Agent Orange
Victims International

Man with a cause: *Frank McCarthy beside his organization's van.*

Overcoming Agent Orange

THREE MONTHS BEFORE HIS DEATH, IN December 1978, a Conrail conductor named Paul Reutershan filed a $10-million suit against three chemical companies, blaming them for the cancer that was taking his life. A few days before he succumbed, he saw his friend Frank McCarthy for the last time and left him with a final request: Don't let my cause die with me.

Like Reutershan, McCarthy, 38, had served in Vietnam. A former point man in a reconnaissance unit, he'd left the army with severe shrapnel injuries and struggled for a year and a half to win disability benefits from the Veterans Administration. Now, from a basement office on Washington Square North, he fights his friend's cause—recognition for the claims of thousands of Vietnam veterans who believe the defoliant Agent Orange caused their illnesses and the birth defects in their children.

McCarthy's group, Vietnam Veterans Agent Orange Victims, Inc., is made up of angry men whose bodies have been stricken by cancer and neurological damage but who have rallied round an observation of Reutershan's: "I died in Vietnam and I didn't know it." They've become some of the leading figures behind the lawsuit Reutershan filed—which has turned into the largest class-action suit in American history, involving nine major chemical companies, a potential 2.4 million plaintiffs, and damages that could easily run into the billions. With the case approaching jury trial in Uniondale, Long Island, the vets hope there will be some resolution at last of a tragic controversy that's become as emotional and divisive in its own way as the war itself was.

More than 11 million gallons of Agent Orange were dumped over Vietnam's forests in the mid- to late sixties. About half the defoliant consisted of the herbicide 2,4,5-T, the manufacture of which created the by-product TCDD dioxin. Dioxin thus became a part of Agent Orange. The military objective of the dumping was to eliminate enemy hiding places, and the defoliant was devastatingly effective, denuding 70 percent of the target areas. But following reports of a dramatic increase in birth defects in rural Vietnam, fears grew about the risks to humans of dioxin. The military halted the use of the defoliant in 1970.

Since then, however, attempts by veterans to win treatment and compensation for diseases they believe are dioxin-related have gotten virtually nowhere. More than 90,000 vets who are concerned about Agent Orange poisoning have gone to the V.A. for checkups, and 15,200 have filed claims. But the V.A. officially attributes only one illness to dioxin—the skin condition chloracne—and has allowed only 1,128 of the claims, many of them having to do with other war-related injuries. The chemical companies claim—and the V.A. agrees—that none of the more than 30,000 scientific papers completed on dioxin contains convincing proof that the chemical leads to any human illness but chloracne.

"There is no evidence to indicate that exposure to Agent Orange causes the health problems that Vietnam veterans claim they are experiencing," says Phillip L. Schneider, the Dow Chemical Company's manager of corporate media relations.

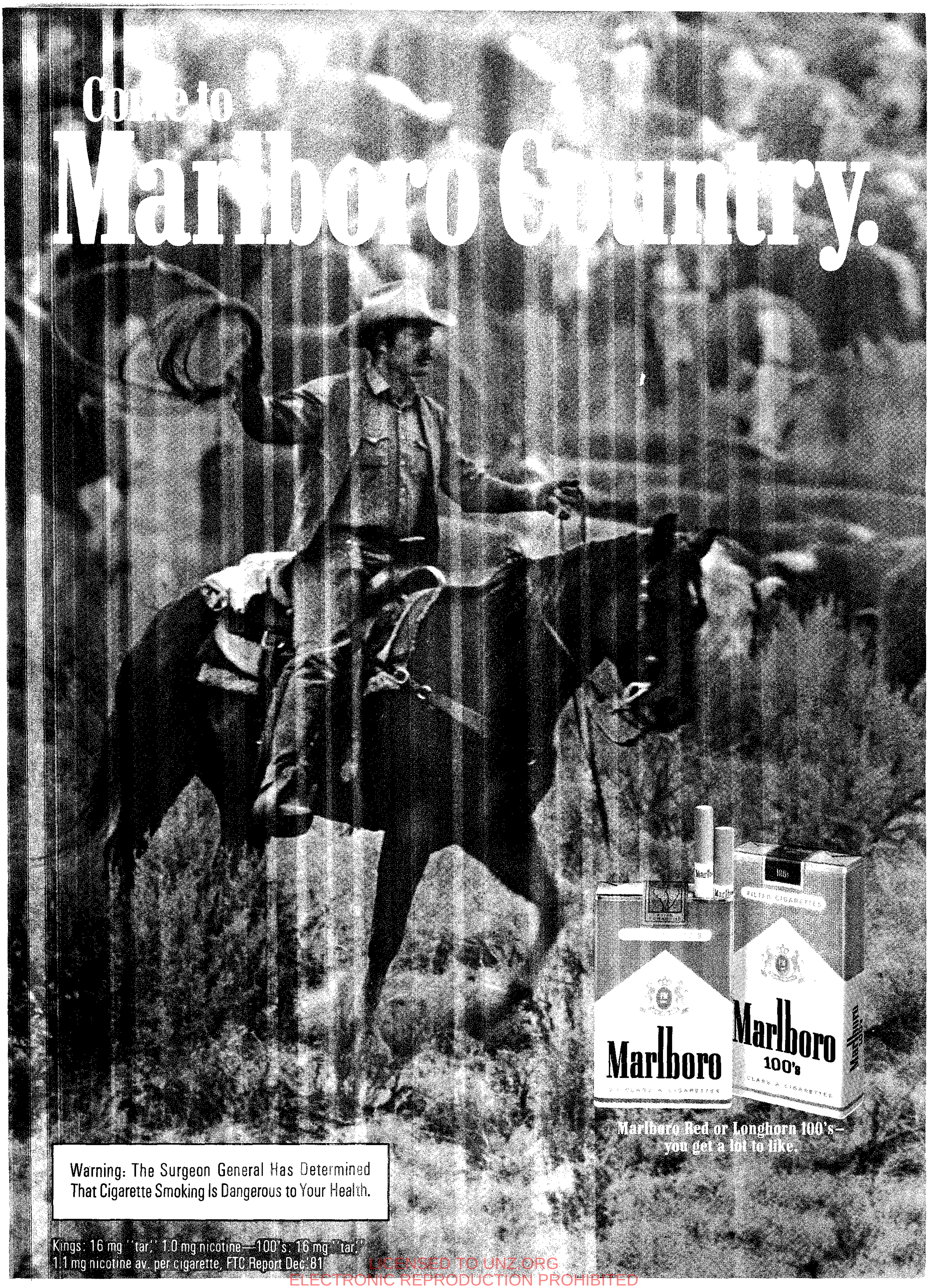
Similarly, Schneider says, there's no evidence that Vietnam veterans are dying at a faster rate than others in their age group and no evidence that they are producing children with defects at a higher than normal rate.

The Dow defense goes farther. The company maintains that even if there is a higher rate of illness among vets, it could be the result of a combination of drugs administered in Vietnam and bacteria found in the soil—and not Agent Orange. Finally, Dow argues, even if Agent Orange *is* found to have caused serious illness, responsibility lies with the government, not the manufacturer, which simply followed government guidelines in preparing the defoliant.

Scientists for the veterans and their supporters read the studies differently. They find increasing evidence of Agent Orange's danger to humans. Experiments have determined that dioxin in amounts as small as five parts per trillion can cause cancer in rats. Researchers at the University of Nebraska found that men who served in areas sprayed with Agent Orange have retained significant levels of dioxin in their fatty tissue. Dr. Matthew Meselson, a Harvard University biologist who agrees that the overall evidence is inconclusive, says that several studies by Dow itself seem to indicate that humans retain dioxin in their bodies—a finding that leads to concern about the substance's cumulative effect. And Dr. Bertram Carnow, of the University of Illinois College of Medicine, has testified that "one cannot assume that there is *any* safe level of exposure to dioxin."

The dispute may finally be decided on the basis of scientific evidence, but it is being fought on a more bitterly personal level. Many veterans are unsparing in their vilification of companies like Dow—which, as a maker of napalm, was the target of anti-war protesters fifteen years ago. For its part, Dow has been scornful. In a letter to the Roman Catholic Diocese of Albany dated November 1, 1979, then Dow chairman Earle B. Barnes described the Agent Orange

Photograph by James Nachtwey/Black Star.

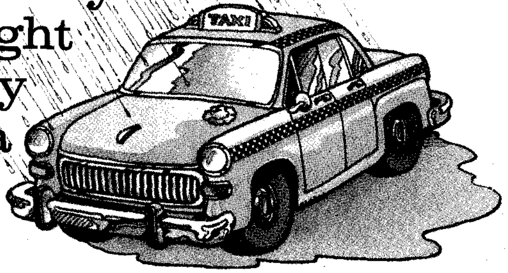

Come to
Marlboro Country.
Marlboro
Marlboro
100's
Marlboro Red or Longhorn 100's—
you get a lot to like.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 16 mg "tar," 1.0 mg nicotine—100's: 16 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Dec.'81

Kirin's guide to things that are as hard to find as Kirin Beer.

A taxi in the rain. An airconditioned bus. Seventh row center at any Broadway show. A lawyer who speaks English. The stars at night over Manhattan. Dietetic Pizza. A city block without a gourmet shop. A doctor who makes apartment calls. A psychiatrist who doesn't need one. A cool breeze in August. Croissants for under sixty cents. An extra hour of sleep in the morning. A short movie line. An unobstructed view of a Manhattan sunrise. An accurate weather forecast. An excuse for not jogging. Someone who can name 5 people who drink Kirin Beer...



ROW
7 CENTER
ADMIT ONE
$30.00
JULY
24

So you've been looking for Kirin Beer. Maybe you'll find consolation in knowing that there are indeed other things as hard to find.

But, of course, nothing is as rewarding as finding Kirin, the most delicious, not to mention exclusive, imported beer in America.

It's no wonder why Kirin is the largest selling beer outside America. A fact that offers little consolation to those of us here. Happy hunting.

BREWERY COMPANY
12 US FL OZ
355 CL
KIRIN BEER

Kirin Beer. It's worth the effort to find it.

IMPORTED BY THE CHERRY CO., LTD., NEW YORK, NY; LOS ANGELES, CA; HONOLULU, HI.

protesters as Northern California marijuana growers and "extreme activists" who have "learned the trick of the Hitler-type propaganda in Germany."

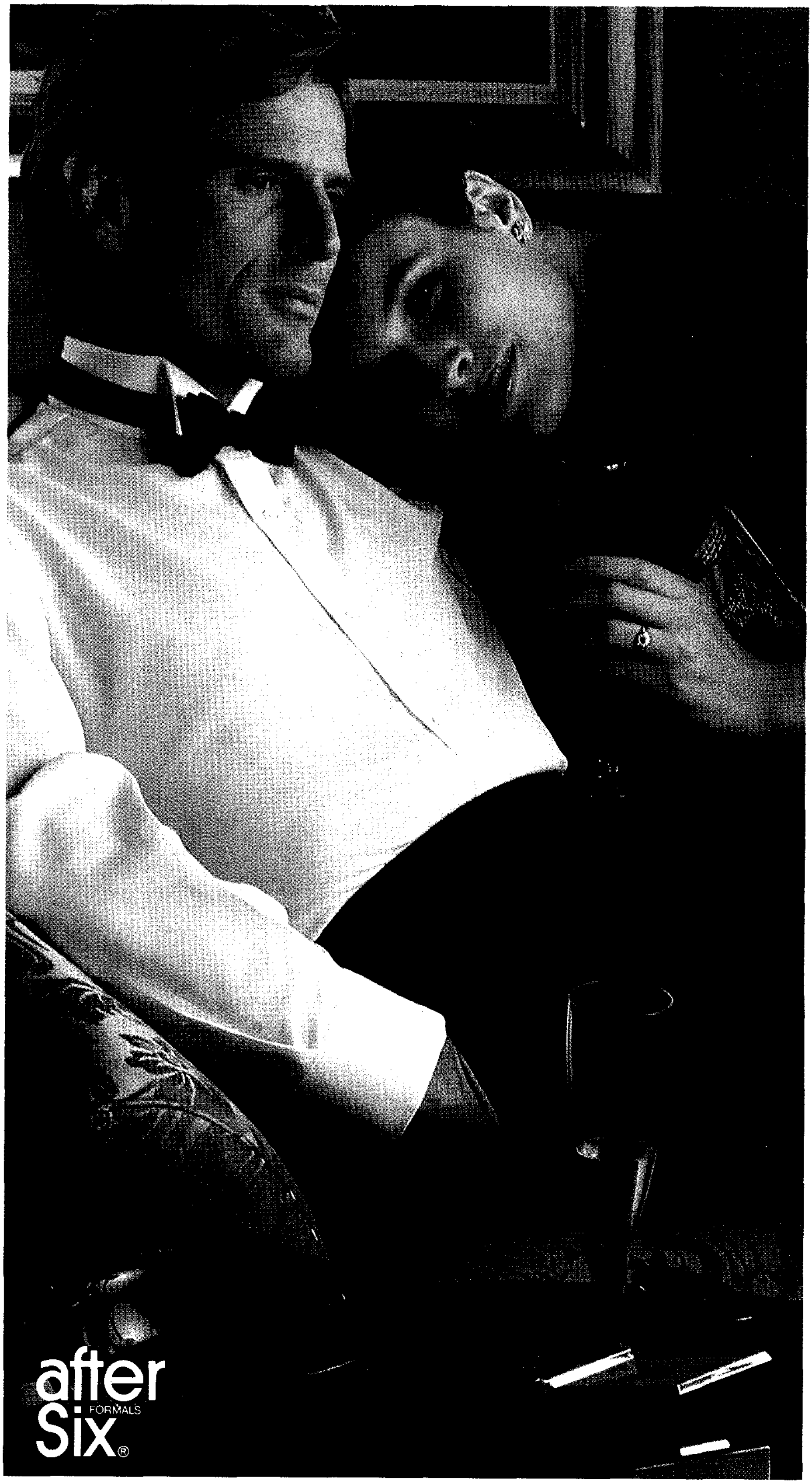
McCarthy can quote the scientific studies by heart, but he has given up doing so. "Give me enough money and researchers and I can discredit practically any study on anything," he says. "What kind of evidence do they want before they realize there's a serious problem?"

The evidence that means the most to him is the stories his members trade about one another's courage and endurance—the sustaining legends of the movement. Sitting in his homey office, McCarthy can tick off the cases: Edmund P. Juteau, the former air-force rescue medic who started an upstate chapter of the veterans' group after contracting a form of lymphoma usually seen in old men. Before he died, Juteau spoke to 107 groups about Agent Orange. Steve Zardis, now confined to a wheelchair and going deaf and blind from neurological deterioration, who continues to counsel veterans' families in New England. Charlie Hartz, his gangly frame slumped and soft from the effects of brain cancer, who testified about his illness before videotape cameras in a Philadelphia courtroom in August 1980 because doctors felt he would not survive until the trial of the suit.

Like the handful of other national organizations mobilizing around Agent Orange, McCarthy's group is made up of an unlikely collection of activists—sanitation men and cops, construction workers and telephone repairmen—the blue-collar children of the sixties who went off to war. McCarthy himself entered the army when Kennedy was president and, as a member of one of the first elite combat units to go to Vietnam, was almost constantly on the firing line.

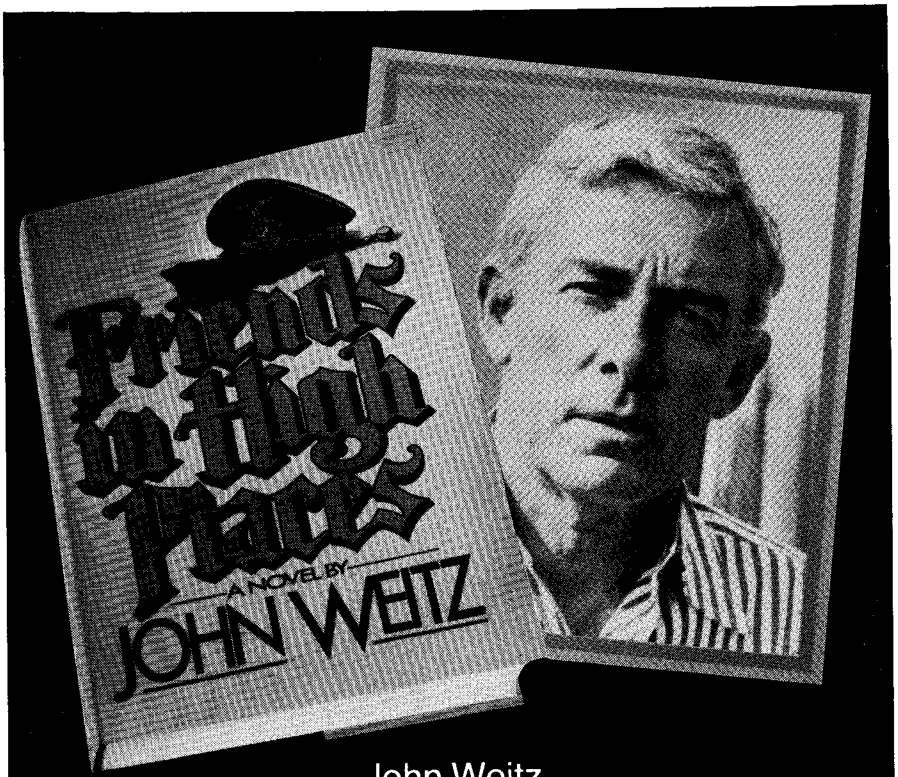
He came back home, in 1965, to a country of anti-war demonstrations and to a Veterans Administration he accuses of depriving him of the kind of medical attention he needed. Though he finally won a 100 percent disability for his shrapnel wounds, his experiences with the V.A. led him to organize a group that fought for veterans' rights and that eventually brought him to the hospital bed of Paul Reutershan.

Now $63,000 in debt, McCarthy has spent the past four years lobbying before state legislatures, Congress, and the V.A. But these days, McCarthy says, he's given up testifying before government groups. "We were fighting in a jungle again," he says of the bureaucratic and legislative experience. His organization is now concentrating on taking care of its own. A benefit concert featuring Todd Rundgren this summer raised $15,000 for a veterans' medical guide and a suicide hot line—the suicide rate among Viet-



The most successful men are often to be seen in their shirt sleeves.

The classic white wing collar shirt in a crisp blend of 65% polyester, 35% cotton comes with satin band-bow tie. Suggested retail price $25.00 at fine stores everywhere.
Or write After Six, 22nd & Market Streets, Philadelphia, Pa. 19103



John Weitz,
the international fashion designer,
former German, former American
Intelligence officer, shares these
experiences of his other life 卐
with the reader.

From Publishers Weekly

FRIENDS IN HIGH PLACES

John Weitz. Macmillan, $15.75 ISBN 0-02-625920-6
Weitz's first book since "The Value of Nothing" is a sure-fire winner. German-born Charley (originally Karl) Dorn is a popular figure in the American social circuit of the 1950s, but his application for U.S. citizenship is turned down on grounds—legitimate grounds—that Dorn had been a Nazi. Weitz jettisons the reader back to Germany of the '30s and '40s, to show with fascinating and evocative detail, how good people, including Dorn, allowed and contributed to Hitler's rise. Business pressures forced Dorn to join, believing anti-Semitism was a passing "phase" of Nazism, while his wife Hilde became a central figure in an anti-Hitler conspiracy. Hard to put down, "Friends in High Places" recreates and personalizes those times and their principal (and unprincipled) actors—including Hitler—with exciting, convincing realism. Weitz even includes an extensive bibliography at novel's end for those incited to explore further. *[October]*

Macmillan Publishing Co., Inc.

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nam-era veterans is 23 percent higher than that of others in V.A. hospitals. The veterans are seeking grants and private contributions to raise the more than $140,000 they still need.

Next June, the class-action suit that Reutershan started will finally get under way in federal court. The trial will seek to determine whether the government and/or the chemical companies can be held responsible for any ill effects Agent Orange may have caused.

Already the chemical firms and four government agencies have furnished the court with more than 300,000 microfilmed pages of reports and documents. The vets' attorney, Victor Yannacone, of Patchogue, claims these documents will show that the companies knew far more about the extreme toxicity of dioxin than they shared with the government and that even after the first reports of birth defects in Vietnam, they offered only partial evidence of what was going on.

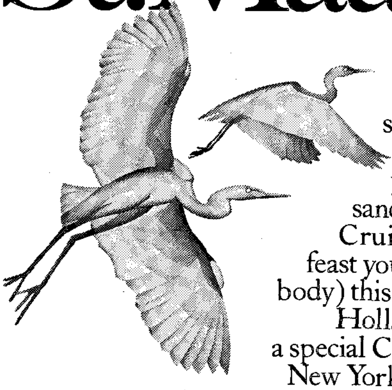
"We believe the documentary evidence clearly establishes a case of direct concealment on the part of the chemical companies and that their own memoranda clearly establish the cover-up," says Yannacone.

To Leonard Rivkin, whose firm, Rivkin, Leff, Sherman & Radler, of Garden City, is on the other side of the case, these are easy statements to make, because "Yannacone doesn't have the responsibility to back them up." He says the documents will show that the companies made the defoliants—which he maintains were safe—according to government specifications and that federal quality-control agents visited plants to establish this. "What do they want from us?" he asks.

The veterans are seeking help for their stricken children, compensation for their ailments, and research on treatment for dioxin poisoning. McCarthy believes they'll get it. "This will be resolved because the American people want it resolved," he says.

The vets are taking heart from a verdict last August in Edwardsville, Illinois. A jury awarded 47 railway workers $58-million after they were exposed to a solvent that contained dioxin during the cleanup of a tank-car rupture near Sturgeon, Missouri. Many of the workers complained of the same symptoms as those described by the vets: frequent nausea, loss of sex drive, excessive tiredness. One worker developed cancer of the testicles and the skin. Lawyers for the railroad argued that the dioxin involved amounted to only 22 parts per billion of the solvent. "That exposure," says Yannacone, "was 1,000 times less than the exposure of the veterans, who often didn't get to change clothes for a month. And that jury was not in Brooklyn, not in Manhattan. That was a message from Middle America." ■

See St. Thomas and St. Maarten with St. Nick.



Instead of shimmering snow and fir trees, try a change of scene this year. Like shimmering sand and palm trees.

Cruise the Caribbean and feast your eyes (as well as your body) this Christmas.

Holland America is offering a special Christmas cruise from New York to the Caribbean and South America. On the luxurious ss Rotterdam, you'll enjoy a full 16 days of Ocean Liner Service℠ without emptying your bank account. As a Christmas bonus we've even included round-trip airfare from selected U.S. cities.

A GREAT CHRISTMAS SAIL.

You can board this special cruise in New York on December 23. Or, if it's easier, you can sail a day earlier from Norfolk, Virginia.

When you step on board, you step back into time. The ss Rotterdam is an Ocean Liner™ in the finest tradition. The elegant fittings and spacious rooms give it the comfort and atmosphere of a fine resort hotel.

You'll first cruise to San Juan and St. Maarten. Both are perfect places to celebrate the Christmas season basking on talcum-white sands, sipping rum-punch from coconut shells.

When you visit Martinique you'll understand why it influenced Gauguin so much. It has an abundance of bougainvillea, hibiscus and wild orchids.

La Guaira in Venezuela provides the ultimate contrast. A progressive city, it's a contemporary masterpiece of modern architecture.

On the island of Guadeloupe, instead of the white snows of home you'll see green fields of sugar cane, pink coral reefs and orange mangoes.

Finally on St. Thomas, you'll be able to do some late Christmas shopping at duty-free prices.

A JOYOUS EXPERIENCE.

You'll find it easy to get into the Christmas spirit as soon as you step on board. The lounges are decked with color and the atmosphere is full of holiday cheer.

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A HAPPY CHRISTMAS.

Holland America follows a strict "no tipping required" policy. You can reward our staff for exceptional service. But it's not expected. Our staff welcomes you with open arms. Not open hands.

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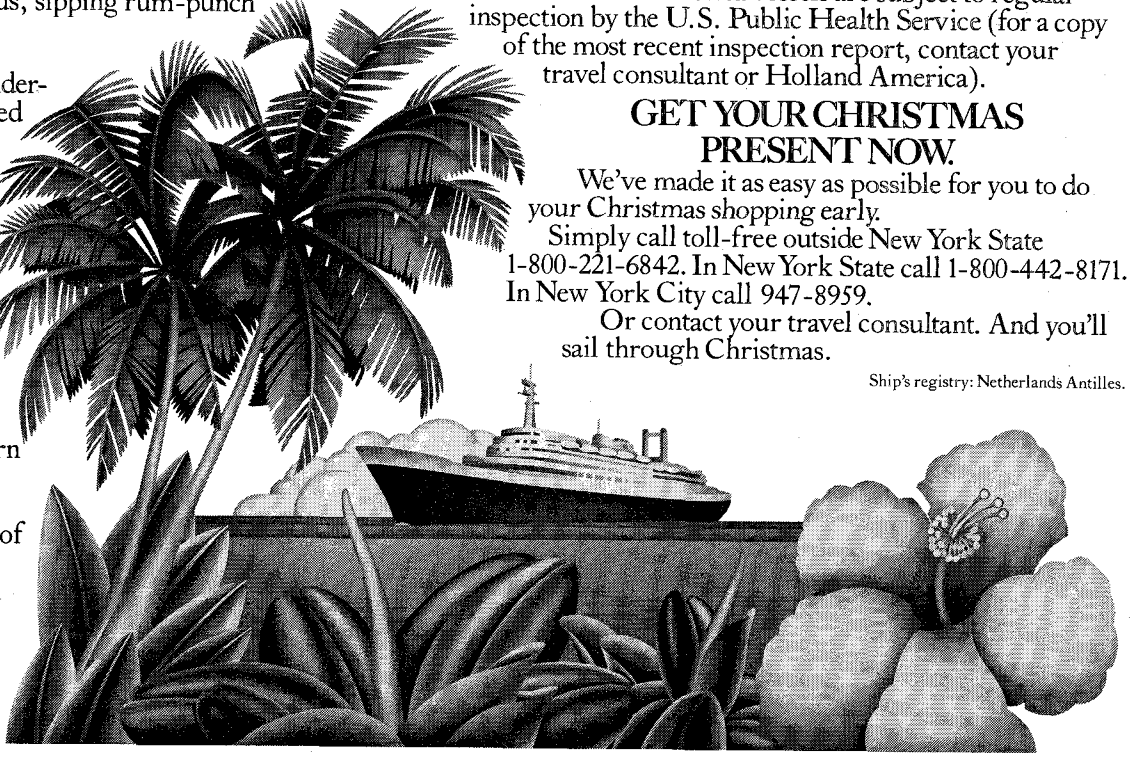

Holland America Christmas Cruise

On Madison Avenue/Bernice Kanner

A RUN FOR THE MONEY

Marathon Marketers

NEXT SUNDAY MORNING, WHEN 16,000 runners toe the starting line on the Verrazano-Narrows Bridge, a handful of marketers will be hard at work making the most of the thirteenth New York City Marathon. The marketers know that the lead finisher won't be the only sight seen round the world; *their* banners, logos, T-shirts, and other paraphernalia will be looked at for hours by the runners themselves, the legion of fans lining the 26-mile 385-yard course, the millions of viewers watching on ABC, and the Danes, Icelanders, Koreans, Peruvians, Dutch, Japanese, and everyone else the world over who observes the event on home TV. The sponsors have discovered that a civic event can become a marketing extravaganza, and have spent $750,000 in sponsorship fees alone.

The New York City Marathon, the largest in the nation and second in the world only to London's, was not always a promised marketing land. In fact, in its earliest days its sponsors were engaging in unadulterated philanthropy. In 1976, Manhattan Borough President Percy Sutton was scratching around for ways to commemorate the Bicentennial when he hit upon the idea of expanding the marathon beyond Central Park to cover all five boroughs. He asked real-estate magnates Jack and Lewis Rudin for seed money. They donated $25,000 in memory of their father and furnished the Samuel Rudin trophy.

Marathon director Fred Lebow was also scouting sponsors, but in the days before running became a craze, few scouted him back. Citibank, for example, turned down his appeal for several thousand dollars. Manufacturers Hanover, however, saw an opportunity. Its marketing director, Charles McCabe, drove through Central Park from New Rochelle on the way to work each morning, and had noticed the roads gradually thickening with runners. He had no demographics but did have "a gut feeling. They looked like upscale, beautiful people, people we'd like to have wear our name on their backs, and people we'd like to have bank with us." (This year, Manufacturers Hanover is the race's biggest backer, making a $150,000 sponsorship donation and spending another $150,000 or so on window signs, shirts, gifts, receptions, and advertising.)

Jack Rudin, McCabe, and Lebow formed a "good-taste committee" to ensure that this marathon wouldn't look like London's or the Democratic National Convention, a sea of signs and commercialism. They ruled out liquor companies, cigarette manufacturers, and all sorts of quirky marketers. This year they also barred Avis, which had tried to outbid Hertz. "There is such a thing as loyalty," sniffs Lebow.

CITIZEN WATCH
2:30:11
CITIZEN WATCH
'81 FINISH
Manufacturers Hanover · Hertz

Finish: *Are the corporations the biggest winners?*

They permitted Finnair to hang out the "Finnish"-line banner in 1977, but the airline later stopped sponsoring the marathon. *New Times* magazine, another early sponsor, later expired, but not before planting the seed for publisher George A. Hirsch's new magazine, *The Runner*. In its first year, *The Runner* appeared as a marathon program inserted in *New Times;* the next year, it emerged as a separate monthly.

This year, in addition to the Rudins, Manufacturers Hanover, and *The Runner*, Seiko, Hertz, Kappa Sport, Inc., and Inner City Broadcasting are "marathon majors"—primary sponsors. There are also a mass of marathon minors. Bristol-Myers packs Bufferin in every runner's packet. Ronzoni cooks up one ton of pasta for the carbohydrate gorge the night before. Du Pont lays the world's longest carpet, a beige rug that stretches a kilometer on the Queensboro Bridge. And though the foot massagers, yogurts, and granola bars of yesteryear are gone, Del Monte supplies bananas and raisins, Renault provides the pace car, Con Ed furnishes supplies for the water stations, the Red Cross brews coffee, and a clutch of computer companies take care of statistics gratis.

To be sure, the major sponsors give a lot, sometimes without expectation of reward in this world. Hertz, for example, spends over $100,000 altogether, contributing a fleet of press buses, timing cars, V.I.P. vehicles, and tow trucks, both for the marathon and for preceding test races. (The company's exposure hasn't always been advantageous, admits Hertz spokesman John Britton, and while no one's ever fallen out of a Hertz car, "last year, just before the starting cannon fired, a throng of runners relieved themselves on the tires and fenders of the starting-gate jeep. Runner's nerves.") Hertz even provides headbands and route maps.

Seiko furnishes, in addition to one of the biggest sponsor's fees, 3 clocks at the finish line, 1 mounted on the pace car, and 23 along the route. Perrier chips in a $75,000 fee plus 825,000 ounces of sparkling water and 16,000-plus pairs of running shorts: for men, 2,300 smalls, 5,400 mediums, 5,000 larges, and 812 extra-larges; for women, 624 smalls, 1,400 mediums, and 950 larges. "It's a logistics nightmare," sighs Jane Lazgin, special-events coordinator for Perrier.

Kappa Sport outfits 400 marathon officials (raincoats are the most popular item). Percy Sutton's Inner City Broadcasting will broadcast three and a half hours of commercial-free music for runners over radio stations WBLS and WLIB. A recent survey found that marathoners want to run to rock, pop, and disco. The stations are also unleashing six sound trucks to blast music "loud enough to wake up New York," and are encouraging spectators to bring their radios with them to the course to stimulate the runners.

One major marketing opportunity

Photograph by O. Franken/Sygma.

MADEMOISELLE.
THIS MISS IS A HIT.
MADEMOISELLE
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Drive. Our readers' drive matches the drive of Mademoiselle. Single copy sales are up 19.3% for the first six months of 1982, topping a six-year string of newsstand gains. And that figure represents the biggest percentage increase in the *entire* women's magazine field. That's overdrive.

The Mademoiselle reader knows where she is going—forward—just like Mademoiselle—whose circulation figures for the first half reached 1,173,633*—a dramatic 10% gain over the same period of 1981, and the largest total *in the magazine's 48-year history.*

And our figures aren't the only Grand Prix winners—Mademoiselle has won the 1982 Magazine of the Year Award for Innovation and Excellence from The American Society of Journalists and Authors.

Put your ad campaign in high gear. Put it in the fastest-moving women's magazine. **TODAY'S HIT MAGAZINE FOR YOUNG WOMEN.**

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*ABC June 30, 1982

★★ N.Y. Times

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arises in the days before the race, at the Sheraton Centre, official marathon headquarters. There, runners converge to pick up their race numbers and paraphernalia, to trade alibis for the weak finishes they anticipate, and to take in a mini sporting-goods show. Some 65 marketers, chief among them Adidas, Nike, Puma, and Asics Tiger shoes, have paid $500 to $700 to the New York Road Runners Club, the marathon's organizer, for closet-size booths. The show is primarily valuable as a vehicle for public relations. "This is schmooze, shoes, and what's news," says George Hirsch. "Certainly it's more schmooze than sell. But it's always mobbed."

The marathon's sponsors surely give a lot, but what they get back seems to outweigh their contributions. "If you're a sponsor leading that parade and getting ABC coverage, you are in effect doing your advertising," says Hertz spokeswoman Judy Woodfin. "Looked at that way, the rates are pretty advantageous. I don't know of another event that gives this kind of exposure. This is better than taking a patch on a superstar's shirt at $15,000, as so many marketers have done. That gets hidden under his number and diluted with all the competition. After all, how big a chest does someone have?"

Seiko, the marathon's official timer for the first time this year, expects the race to "expose the Seiko name over and over to millions of people," says vice-president David Strousse. "Except with mail-order advertising, no one knows precisely what sales result from advertising. Who knows what effect the Goodyear blimp has flying over the Super Bowl? But you've got to take a chance. When you consider that 16,000 people will be running, 60,000 more tried to get into the race, and millions here and in Japan and elsewhere will be watching, well, that's Seiko's name in lights."

Adds Corrado Ricciardi, of Kappa, "No promotional event is scientific, but we expect that all these race officials wearing Kappa clothes will stimulate Kappa sales appeal. We didn't feel any blip last year, but it was our first year in America. We need time to build. We intend to continue as part and parcel of the sport of running. We know that in promotion there are no insurance policies."

For Manufacturers Hanover the results have been more palpable, partly because the nation's fourth-largest bank has made the most of its investment, running corporate ads showing the marathon. "We know that this has built awareness of the bank, that it has been an incredible public-relations effort," says McCabe. "Do you know how many eyeballs will be watching? It's the whole Knicks, Rangers, and Mets seasons in two hours. And we have a hunch it's actually brought in new business. I've documented a handful of cases where people said they'd got such a high they'd decided to bank with us. One Queens man opened a $250,000 corporate account, and there's evidence that people have come here on the retail side out of gratitude for our involvement. Everything else being equal, the person who has run in the marathon will be inclined to come here. This is a tie breaker."

Not everyone has found the marathon such a boon. New York Telephone dropped out in "a strict marketing decision," says advertising manager Frank McLoughlin. "We simply weren't getting enough out of it to warrant what we put in. As a telephone company we couldn't realize a real consumer benefit."

Citizen Watch found itself out of the race because it wavered. The company was considering sponsoring a tennis event instead when Seiko came along and aggressively offered a fatter check. "I personally wish we could have continued with the marathon," laments Citizen's marketing-services manager, Charles Shelton.

For every marketer who drops out, many more seem to be waiting to step in. This poses a problem for the Road Runners Club. "We don't want to make this the Indianapolis 500, with billboards and signs," says Lebow. "We are controlling it. We manage to walk a careful tightrope. We need commercial support and help, but we don't want to make this overcommercial. Our sponsors are wonderfully cooperative, but it's a constant battle to suppress them."

Most of them show unbridled enthusiasm for the event. "If the money weren't involved, we'd be doing this as a straight outpouring of affection," says Woodfin. "I give to the marathon because I began it," says Percy Sutton. "We don't do it to get anything out of it, and even now we aren't playing on our sponsorship. All we're doing is trying to make things more exciting for the runners." The race "doesn't sell space or apartments," adds Jack Rudin. "It's just a great civic event. It's just goodwill."

The New York City Marathon is a major commercial opportunity, but its exploitation seems tempered by a genuine spirit of giving. Not just corporations and institutions give freely; private citizens do, too: For instance, one Stephen Wald, a runner, each year contributes 20,000 apples. The Road Runners Club and its volunteers spring for thermal blankets, the world's longest urinal, and bagels galore—but, so far, no one has come forth to offer the cream cheese.

If you're thinking of it, don't call here. Call Lebow. ■

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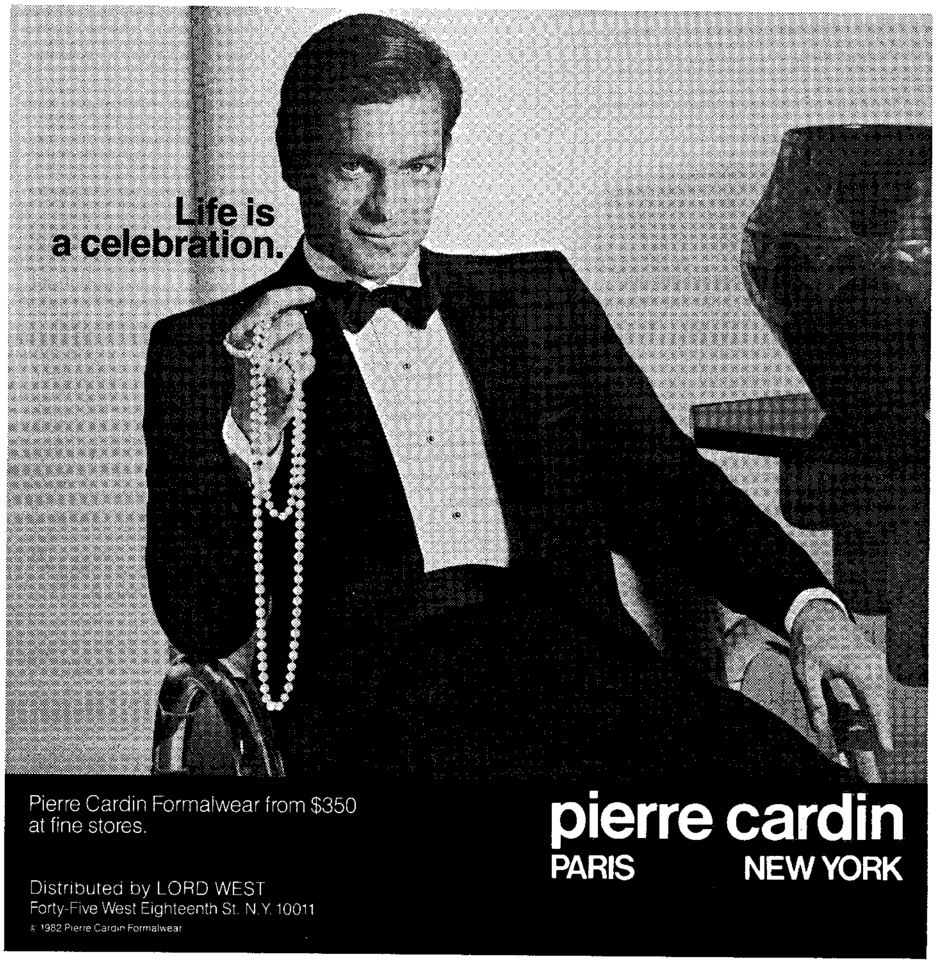

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PARIS NEW YORK

IN AND AROUND TOWN

By Ruth Gilbert

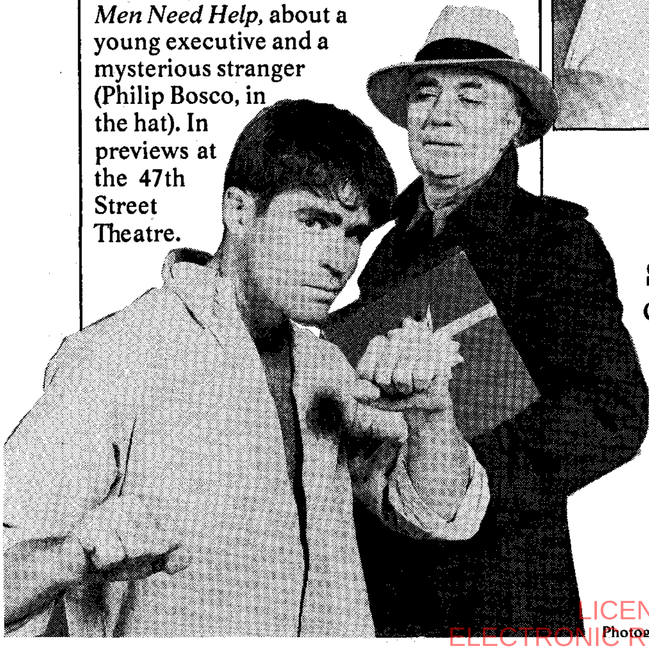
October 18 through 27

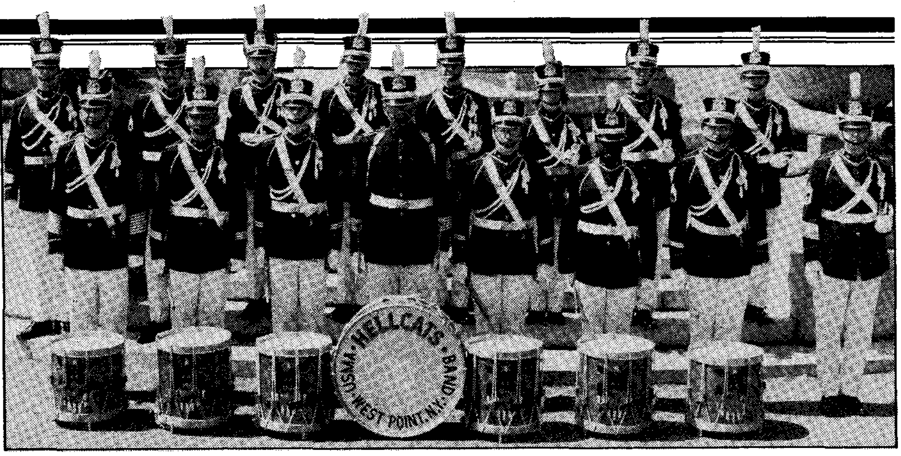
S	M	T	W	T	F	S
	18	19	20	21	22	23
24	25	26	27			

Here's a horror film with promise: Zeljko Ivanek plays an amnesiac schizophrenic, and Shirley Knight plays his mother, who thinks he's Jesus, in *The Sender*. It opens October 22 at Loews State and Orpheum. Margot Fonteyn introduces a six-part series, *The Magic of Dance,* starting October 25 at 9 P.M. on Channel 13. The Philharmonic holds an open rehearsal October 21 at 9:45 A.M. Admission is just $3.

A Treat From Treat

Late of *The Pirates of Penzance,* late of *Prince of the City,* Treat Williams now takes on John Ford Noonan's *Some Men Need Help,* about a young executive and a mysterious stranger (Philip Bosco, in the hat). In previews at the 47th Street Theatre.



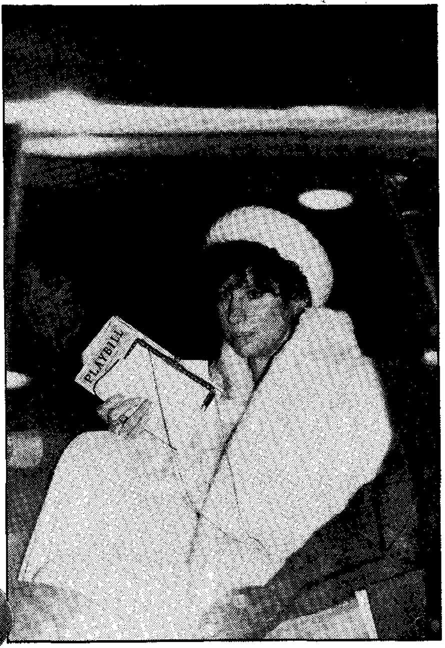


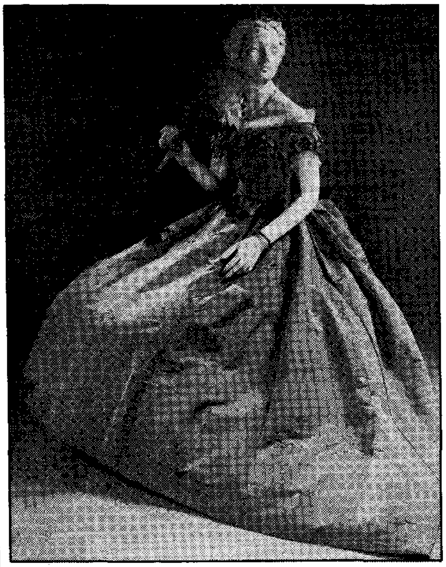
The Band Plays On

The United States Military Academy Band (the members are not cadets; they just audition and then enlist for a minimum of three years) joins the American Symphony Orchestra in a 150-musician salute to John Philip Sousa at Carnegie Hall October 27 at 8 P.M. Morton Gould conducts.

Taken for a Ride

"People in Limousines" is the title of a show of photographs at the Caulfield Gallery, in Chelsea, through November 7. Here (below), Barbra Streisand, one of the great voices of our time, sits demurely in hers.





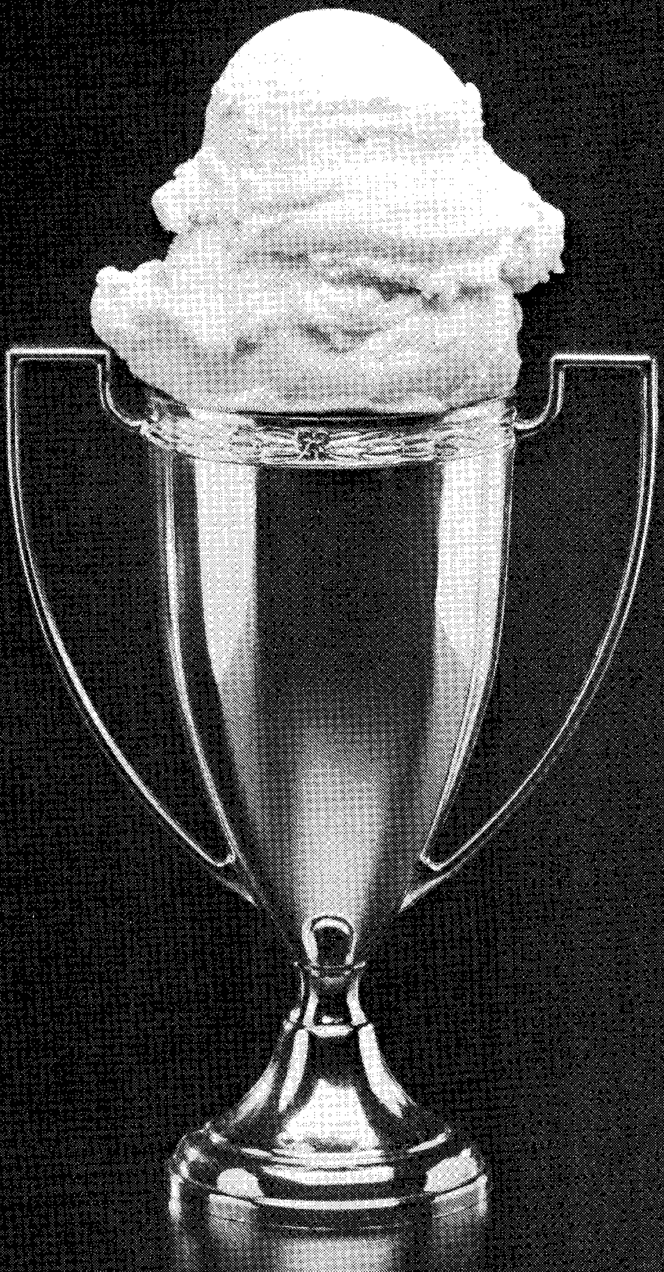
Old Fashion

Charles Frederick Worth, founder of *haute couture*, was said to be the personification of the Gilded Age. An exhibition of his work opens at the Museum of the City of New York October 19. Above, a "ciel blue evening toilette," circa 1866.

Super-Priest

Christopher Reeve (right) must reconcile his priestly vows with his human passions in *Monsignor,* a film that spans three decades of upheaval in the Vatican. Genevieve Bujold co-stars, keeping those human passions aflame. The movie opens October 22 at Loews State I and Tower East.

Photographs: center: Charles R. Moniz; center right, the Museum of the City of New York; bottom left, Martha Swope.



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New York

Banks on the Brink

By Jack Egan

Flirting With a Global Collapse

REMEMBER THE NEW YORK CITY fiscal crisis of the mid-1970s? It took one cliff-hanger after another to keep the city from going bankrupt. Multiply the seriousness and complexity of that situation by at least ten, and you'll get some idea of what lies ahead in the coming year for the world's tightly interwoven international financial system.

It is no overstatement to say that the governments of dozens of debt-ridden nations, the International Monetary Fund, the Federal Reserve Board, and hundreds of American and foreign banks together face the severest and broadest financial crisis since the 1930s. Private banks here and abroad have lent over $300 billion to governments of developing or Eastern European countries and a growing number of those governments, led by Mexico, Argentina, and Poland, are unable to repay. An outright default by any of these countries could tip a number of major banks into insolvency.

Unlike in the 1930s, American depositors are protected by government insurance for up to $100,000 kept in any one bank account. But internationally there is no mechanism in place to ensure that events don't get out of control.

Former I.M.F. managing director Johannes Witteveen recently warned that "a crisis in confidence in the international banking system could turn this prolonged recession into a real depression." Unfortunately, last month's meeting of the fund, an international bank that keeps a monetary pool from which nations can borrow, failed to produce agreement on a global policy to stanch the widening crisis. Instead, each case is being dealt with on an ad hoc basis. The most troublesome case right now is Mexico, the world's most indebted nation, with over $60 billion in loans outstanding to private banks.

'WE'VE LEARNED FROM public policy that nothing gets done until there is a real crisis," says investment banker Felix Rohatyn, who was instrumental in working out a solution to the New York City mess. "But if you wait for crises to develop, you're going to have to be very lucky to get through all of them."

Big American banks are having problems with their loans not only to countries but also to corporations. Bankruptcies are running at a record rate, causing many banks to take large write-offs against earnings. And there have been some bad accidents. Chase Manhattan lost $285 million when Drysdale Government Securities went under in May. The Continental Illinois National Bank found itself holding $1.1 billion in questionable energy loans when the Penn Square Bank, of Oklahoma City, became insolvent in July.

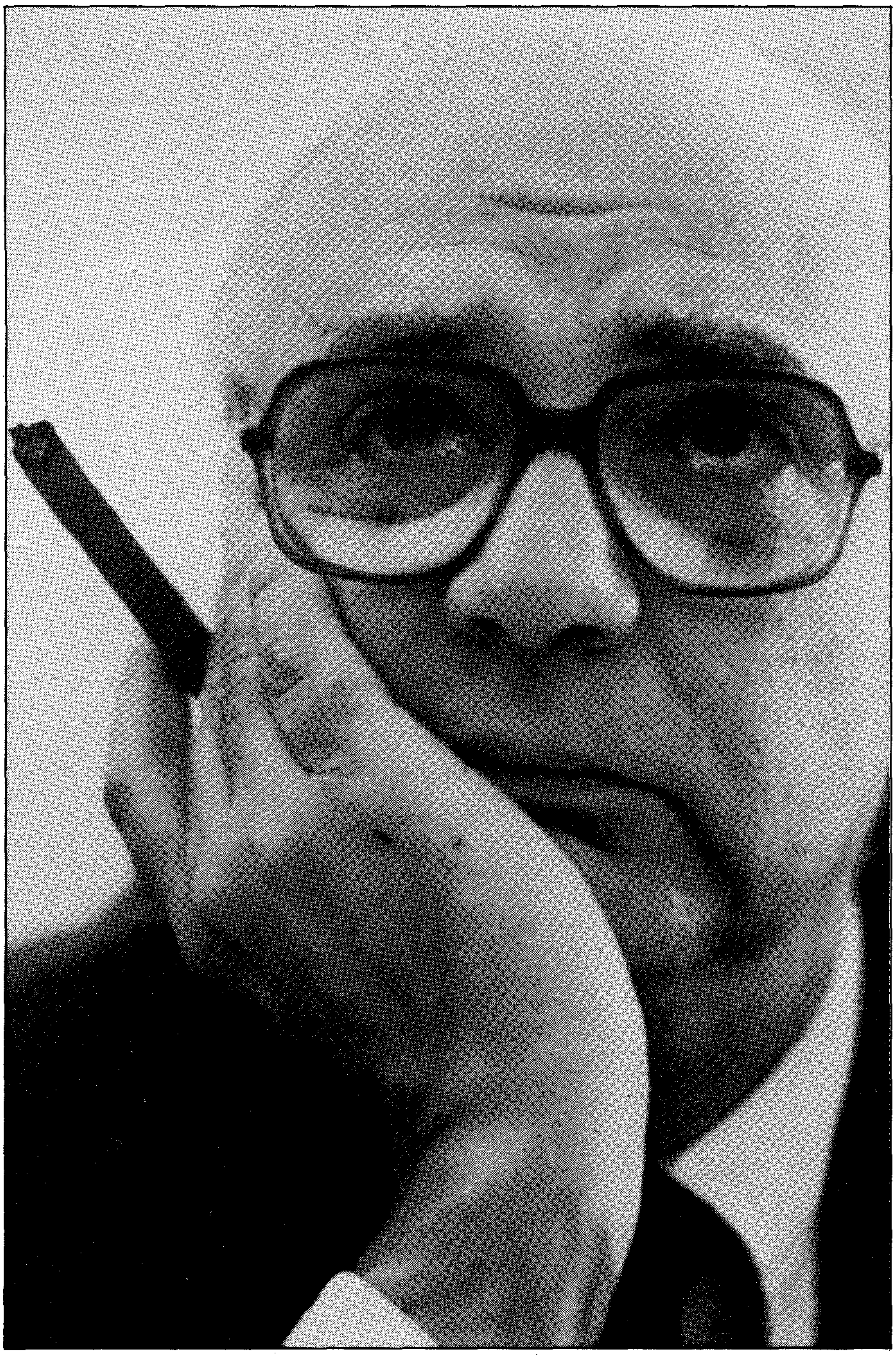
Continental, the sixth-largest bank in the country, has a portfolio filled with loans to companies that either have filed for bankruptcy or are in very bad shape. As the main banker to International Harvester, which for all intents and purposes is technically insolvent, Continental has worked with a consortium of 200-plus banks to restructure the company while avoiding a formal bankruptcy proceeding. By keeping International Harvester from filing for bankruptcy, Continental is able to evade another large write-off.

The most promising development recently has been the rapid decline of interest rates in the United States, resulting from a decision by the Federal Reserve Board to stop fighting inflation by limiting the amount of money available for borrowing. The Fed is now trying to induce a national economic recovery and stem the mounting bankruptcies and defaults both here and abroad.

Fed Chairman Paul Volcker, in a recent speech to the Business Council, insisted that the sharp decline in rates "represents no change in the basic thrust of policy," but the explosive rises in stock and bond prices tell a different story. The market gains clearly reflect a belief that the Fed has given up on its previously restrictive monetary policy and will now do anything it can to bring interest rates down.

In fact, Volcker told Business Council members, the heads of the country's largest corporations, that the step to lower rates was "taken against a background of continued sluggishness in business activity, the exceptional recent strength of the dollar on the exchange markets and indications of strong demands for liquidity in some markets."

The question being asked by many is whether lowering interest rates at this point can do the trick—or whether the Fed stuck with its restrictive policy too long and is now acting in desperation to pump money into a domestic and international economy that is already too illiquid to respond. "It's very late in the day for the Fed to be easing up," says



Volcker: *His effort to pump money into the system won't help if the banks refuse to lend.*

Rohatyn. He is especially concerned about the several hundred banks that operate in the Eurodollar market—banks that borrow and lend dollars outside the United States. They have no government to back them as a lender of last resort in case of failure. While the Fed has indicated that it will prevent any large U.S. bank or its direct subsidiary from going under, and other industrialized countries are expected similarly to prop up their own private banks, these Eurodollar banks could start tumbling like dominoes. "What we need right now is some coordinated thinking among the industrialized countries on how to prevent such a situation from occurring," Rohatyn says.

"We have a race between the Fed's attempt to re-liquefy the financial system and the continuing deterioration of the economy," says Raymond Dalio, president of Bridgewater Associates, an economic-consulting firm. "And it's a race that will go right down to the wire." Dalio is doubtful that the Fed will succeed. If it does, he believes, it could, by making borrowing easier and less expensive, set off a new round of serious inflation by 1983 or 1984.

Optimists are hoping that a financial crisis can be avoided if the U.S. economy starts to turn around. A rebound here could begin to pull the world out of its economic doldrums, providing the growth that would permit the developing countries to repay their debts. However, current projections suggest that the U.S. economy *won't* snap back vigorously when a recovery finally begins, and that recovery may still be many months away. The global economy, meanwhile, is expected to grow a tepid 1 percent in 1983, far from enough to generate the cash for developing countries to repay their debts.

The bankers can only hope that the mutual interest of all the parties involved will keep the system from breaking apart. "There are going to be some major strains for some time to come, but I don't think the bubble is going to burst," says Norman Klath, a Morgan Guaranty Bank vice-president who specializes in international economic analysis. "Everyone has too much at stake, from the borrowers to the lenders to the governments. The biggest problem right now is working through one or two troubled countries, demonstrating that all the parties involved realize the consequences of failure."

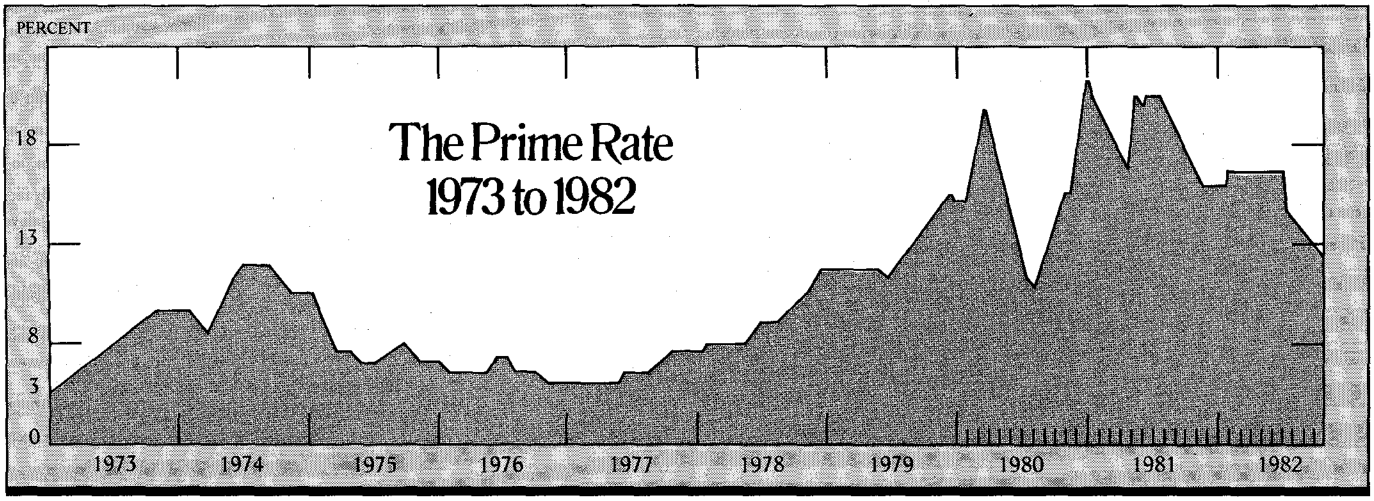
THE BIGGEST PROBLEM RIGHT now to work through is Mexico. Although a rescue package has been put together for that country, the terms of a final agreement are still unclear, and difficult negotiations lie ahead. As a condition for more than $4 billion in new loans, the I.M.F. is trying to impose severe austerity measures on Mexico. But if Mexico is forced to slow down its economy, it is hard to see how it can begin to pay back its debts. Only a resumption of strong economic growth can reverse the situation, and the I.M.F.'s conditions for a bailout will probably put Mexico deeper into the red. Even if an agreement is reached, growing internal unrest and political turmoil may make any promise to deflate the Mexican economy impossible to carry out for very long.

Argentina is in even worse shape. Hyperinflation has turned it into a basket case. With more than $25 billion in outstanding bank loans, Argentina is making minimal interest payments on these debts and has stopped repaying any principal. It is not even making any effort to reschedule its debts. There has recently been talk that Argentina may repudiate its loans, a thought that sends shudders through the banking community. However, the banks have looked the other way, fearing to take write-offs that could wipe out their capital. An approach to the I.M.F. for assistance has been made by Argentina, but no announcement of any bailout package has been made.

The repayment difficulties of Mexico and Argentina, which together account for one-quarter of the loans to all developing countries, have caused the banks virtually to freeze lending to all countries in Latin America. U.S. banks hold about a third of this total

Photograph by Terry Arthur/Camera 5.

“...The bankers can only hope that the mutual interest



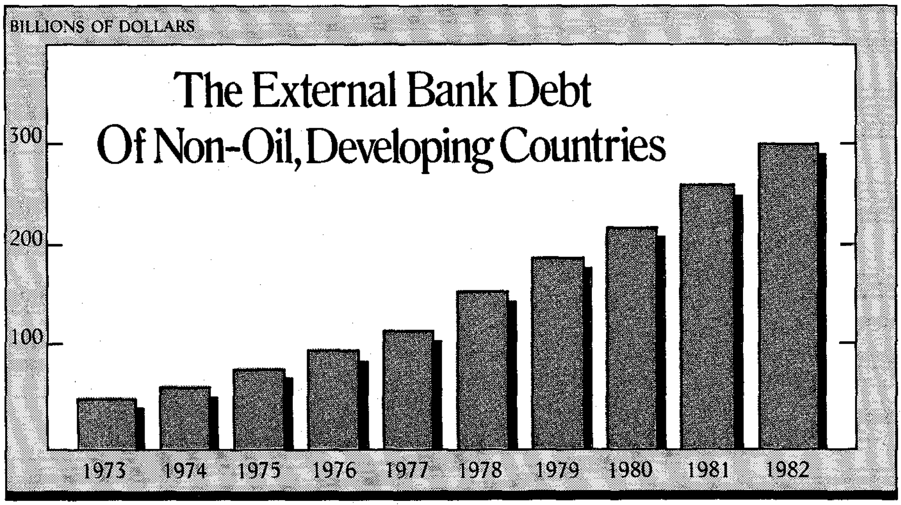
debt. Eastern-bloc countries have also been cut off from new loans, as a result of Poland's financial problems.

The growing reluctance of banks to extend new loans, reversing the lending binge of the last ten years, has created problems for all countries. Brazil, for example, which owes $53 billion to the banks, is finding it more and more difficult to get new financing. As a result, it may soon find itself in the same position as Mexico. Brazilian officials have been meeting with lenders in New York, London, and Tokyo to try to convince them that Brazil's economy is in much better shape than Mexico's. So far, Brazil has raised about three-fourths of the $18-billion in total borrowing it needs this year to remain solvent. But if it fails to get *all* it needs, a crisis of major dimensions could follow.

There's an essential contradiction in the policy the I.M.F. is pursuing to deal with the problems of the growing list of debtor nations that are in jeopardy. While one country after another finds that it can't repay its debts, the I.M.F.'s conditions for fresh aid include cutting back on imports and clamping down on economic growth as a way to subdue inflation. But while such measures may be effective for a specific country, they serve to depress overall world economic activity even more. One nation's imports are another's exports. The effort by any one country to reduce its inflation by curbing imports only drives the global economy into a deeper recession. And the pressure for protection against imports also increases as domestic unemployment rises.

Deflation was the economic disease of the Great Depression. But memories seem to be short. As John Kenneth Galbraith points out in *Money,* “the fear of inflation which inflation leaves in its wake can be as damaging as the inflation itself.”

The accelerating inflation of the 1970s, aggravated by two oil shocks, is probably the main reason for the current banking and liquidity crisis. As inflation advanced faster than interest rates, borrowing became more desirable, since loans could be repaid in cheaper dollars. This fueled more inflation and more borrowing. The banks were only too glad to go along. The best way to keep earnings growing as inflation heated up was to increase loan volume. The big surpluses that built up in the petroleum-producing countries were deposited in the multinational banks, which in turn recycled the money to the developing countries to help them pay their mounting energy bills. The booming international loan market meanwhile encouraged many new banks to enter the business, and competition for market share became fierce.



The propensity to borrow was not limited to developing countries. The U.S. government also ran a perpetual deficit, and corporations and consumers took on mountains of debt. The rationale was the same: With prices going up faster than interest rates, it was best to buy something today that would only cost more tomorrow, when repayment could be made in a depreciated currency. As a result, an enormous debt bubble was created. Money was socked into real estate, gold, collectibles, and other “hard” assets. Corporate and government bonds, representing the claims of creditors, took a dive.

The rules of the game suddenly changed in October 1979, when the Federal Reserve Board, under Chairman Volcker, announced that it would no longer try to control interest rates but would stick to a predetermined level of growth in the country's money supply. This drastic shift in policy was in direct response to monetarist economic theory, which contends that the rate of inflation is determined by how fast the central bank ladles out money. By the spring of 1980, the bank prime rate had hit 20 percent as a result of the change in emphasis.

In March 1980, under prodding from President Carter, the Fed imposed regulations limiting borrowing. The result was an unexpectedly sharp contraction in the economy. The Fed let interest rates plunge, and the prime dropped to

# of all the parties will keep the system together…”

10 percent only two months later. When the controls were lifted, interest rates surged again, and in December 1980 the prime rate hit 21.5 percent.

Inflation was slow to respond to the new policy. But in the last twelve months, it has dropped drastically, from an annual rate of about 13 percent to less than 6 percent. Interest rates, however, have come down more slowly. As recently as January, the prime rate stood at 18 percent. Rates began falling in August, and their descent has accelerated in the last month. Last week, a number of major banks cut the prime to 12 percent, the lowest level in more than two years. A 12 percent rate, however, is far higher than the average bank lending rate over the last hundred years.

Just as borrowing worked to the advantage of consumers when prices were climbing faster than inflation, the persistence of double-digit interest rates when inflation is declining rapidly has strained borrowers. Leverage, after all, works both ways. The current recession, the most serious since the 1930s, has reduced corporate cash flow and made it extremely difficult for businesses to repay their high levels of accumulated debt.

The Fed's latest policy shift, despite disclaimers from Volcker, is clearly an attempt to ameliorate the situation by abandoning the pure monetarist approach. However, the belated effort to re-liquefy corporations and stimulate the economy may not work if the banks don't cooperate. Having gone overboard in extending credit during the last ten years, the banks have become reluctant to make new loans. And no matter how much money the Fed pumps into the financial system, it won't help if the banks refuse to lend.

In Canada, the government has been forced to bail out Dome Petroleum in order to prevent a bankruptcy that would have annihilated a number of the country's largest banks. Germany is helping to save AEG-Telefunken, the electronics giant. The reluctance of the banks to extend more money to foreign governments is equally understandable but is only hastening the crisis.

How Much They Owe

Banks' claims on selected countries, as reported to the Bank for International Settlements.

COUNTRIES	1981 TOTAL (BILLIONS OF DOLLARS)	U.S. BANKS' SHARE ALL BANKS	NINE LARGEST
DEVELOPING	331.3	35%	23%
Non-OPEC Countries	258.5	36	23
Mexico	56.9	38	20
Brazil	52.7	32	20
Argentina	24.8	34	21
Korea	19.9	45	28
Chile	10.5	55	31
Philippines	10.2	53	36
Taiwan	6.6	75	47
Colombia	5.4	51	36
Thailand	5.1	32	21
Malaysia	4.4	22	19
Egypt	4.4	27	20
Peru	4.4	45	24
Turkey	4.2	34	21
OPEC Countries	72.8	32	22
Venezuela	26.2	40	27
Algeria	8.4	16	11
Indonesia	7.2	33	27
Nigeria	6.0	19	15
Ecuador	4.5	47	27
EASTERN EUROPE	71.5	11	7
Soviet Union	16.3	3	2
Poland	15.3	13	8
East Germany	10.7	9	6
Yugoslavia	10.7	25	15
Hungary	7.7	15	9
Romania	5.1	7	5

Source: Bank for International Settlements (BIS), The Maturity Distribution of International Bank Lending; *and Federal Financial Institutions Examination Council,* Country Exposure Lending Survey.

“The situation right now is quite unpredictable,” says a World Bank official. “There is certainly every possibility of a major financial crisis. What will happen depends largely on the uncoordinated decisions of a large number of commercial banks. There is currently no existing international coordinating mechanism. The tragedy of the recent I.M.F. meeting was that the representatives of the industrialized countries failed to reach any agreement on what to do.” Another I.M.F. meeting has been scheduled for next April. But that's too far off to deal with a crisis that could erupt at any moment.

What, in fact, should be done? Felix Rohatyn, in an article in *The New York Review of Books* titled “The State of the Banks,” makes several suggestions. Current accounting practices require a U.S. bank to write off loan losses against its capital, which includes both retained earnings and shareholder equity, not against its deposits. While the Federal Reserve can pour money into a bank that is experiencing a run on its deposits, there is no mechanism to keep a bank solvent if a large creditor, such as Mexico, or a bankrupt corporation defaults on its loans. Rohatyn suggests that either the government form a new Reconstruction Finance Corporation, which could buy preferred stock in a bank, thereby providing capital, or the Federal Reserve Board make such investments directly.

He also suggests strengthening international financial institutions like the International Monetary Fund. “Sizable new credits from the banking system, extensions of existing debts, temporary moratoriums—all these measures will be required. To carry some of them out may require government guarantees as well as the involvement of both national and international institutions. The private banks, alone, cannot carry the burden.”

ONE NEED NOT AGREE WITH all of Rohatyn's suggestions to realize that some immediate and coordinated action by the world's major governments is required to prevent a financial collapse that could lead to a full-fledged international depression. As Charles P. Kindleberger wrote in *The World in Depression, 1929–1939,* “the world economic system was unstable unless some country stabilized it, as Britain had done in the nineteenth century and up to 1913. In 1929, the British couldn't and the United States wouldn't. When every country turned to protect its national private interest, the world public interest went down the drain, and with it the private interest of all.”

It can be argued that the policies of the Federal Reserve Board and the Republican and Democratic administrations of the last fifteen years have ignored “the world public interest” and pursued narrow national goals, helping to produce the current situation. The governments of other industrialized countries cannot be absolved, either. Nor can the overburdened debtor nations, nor the multinational banks, which have contributed generously to the current crisis.

But it's useless to spend time assigning blame now. The need is to prevent a bad situation from becoming a global disaster. ■

Kate the Great

By James Wolcott

An actress richly erotic, yet English as mist.

SEEING KATE NELLIGAN CUT A brisk, trim line of movement across the room takes the ginger out of one's spiced-up anticipations. In her roles in *Eye of the Needle* and television's *Thérèse Raquin* (recently rebroadcast on Channel 13), the young actress brought an ample-bodied ache and zeal to the erotic longings of her characters, a ripe amplitude. When Nelligan threw a wicked leg lock on her lover in *Thérèse Raquin* or creased the bedspread with Donald Sutherland in *Eye of the Needle*, she clearly wasn't some googly little starlet dropping her robe for a decorative show of skin. She used nudity *expressively*, to body forth the needy urgings of women saddled with morose lumps for husbands. Now in New York to star in David Hare's *Plenty* at the Public Theater (opening October 21), Nelligan casts an incredulous, self-admonishing eye on those spirited doings. "I was *appalled* when I saw myself in *Thérèse Raquin*. I said, 'Kate, what are you doing? What *are* you doing?' "

BORN IN LONDON, ONTARIO, one of the six children of a Catholic civil servant, Nelligan, now 31, studied drama in England, where she traded in her Canadian accent for a more serviceable set of vowel tones. "I knew if I was going to work I'd better find myself an absolutely ironclad British accent," she says. Work she did, performing with the Bristol Old Vic, turning up in the television sitcom *The Onedin Line*, and making her West End stage debut in 1974, in David Hare's *Knuckle*. When Nelligan appeared on American television as the virginal, unswerving Isabella in the BBC production of Shakespeare's *Measure for Measure*, she seemed the very model of dolorous refinement, as English as mist. Her memories of that production are a bit more tart. "I looked like a fish waitress," she recalls, "a southern-Italian fish waitress." I remember the moon-pale pallor of your makeup, I offer poetically. "*I* remember the costumes," she replies, and seems ready to bury her head in a shudder.

The English accent Nelligan had fashioned so convincingly for such prestige undertakings as *Measure for Measure* later seemed to her a hindrance, hobbling her range of movement. For American producers and audiences, an English accent is often nothing more than a trinket—a golden tinkle—to be brought into a production to give it a rich, posh tone. To Nelligan, there was something taming about all this cultured swank. She wanted—wants—some verve and *vroom* in her career. "I do not care to do my Ophelia—I'd much, *much* rather watch *The Road Warrior* than *Hamlet*."

To notch out a career in movies, Nelligan moved to Los Angeles, where she ruefully learned that "nothing I had ever done had made any difference." Going Hollywood wasn't without its queer amusements. Nelligan described to me the sessions at a Jane Fonda workout salon (salon!—a word that makes it sound as if the women sweat beads of perfume) during which the exercisers would sashay in in leotards that had been color-coordinated to their automobiles. "You'd see this pink Mercedes pull up, and out would pop a woman in a pink-and-purple leo, who would change from heels to ballet slippers, have her workout, then change back from slippers to heels and drive off. Most of them were *tiny*—I *towered* over them." (And Nelligan, though not petite, could hardly be described as a tall drink of water.) Aside from watching these tiny engines of perspiration whipping about in their leos, Nelligan seems to have spent her time Out There sifting through scripts in search of a worthwhile project. *Eye of the Needle*, based on Ken Follett's best-seller, had the gloss of a serious entertainment, but something about the movie didn't click (for me it was Donald Sutherland's haggard, icky performance as Nelligan's murderous lover—he was such an unappetizing droop of corpuscles that all of her eroticism seemed self-generated), and despite a smattering of appreciative reviews, it was not a box-office success. The release of the film did give Nelligan the dubious opportunity of exploring firsthand a circle of the inferno too tormenting even for Dante: the cross-country-promotional-tour-talk-show circuit.

GAMELY PLUGGING AWAY, Nelligan carried the word on *Eye of the Needle* from *Bonjour, Dallas* to *What's New in Detroit* to *Hey, Dayton, Get Out of Bed!*, where chat-show hosts spoke as if light bulbs were screwed into every syllable of their introductions. "Television is supposed to be this intimate medium, but they would *shout* your name at the camera and somehow smile and talk at the same time." Nelligan fixes her face in a rictus

Black-and-white baby: *Nelligan, in costume for her role in David Hare's* Plenty.

Photograph by Roberto Brosan

“. . .She’d rather see *The Road Warrior* than Hamlet. . .”

grin—it looks as though she’s inserted a horse’s dentures: “ ‘Hi! Our guest today is *Kate Nelligan,* the star of *Eye of the Needle,* and Mr. *Wong,* who will teach us how to make *chive omelets.*’ And the hosts turn their faces to you and they have these blinding expressions, and for some reason when the klieg lights weren’t making me look like a frightened rabbit, my frocks were always the same color as the set backgrounds, which reduced me to a blur. One morning in one of the greenrooms, I looked up to see George Hamilton cracking a whip in the TV monitor.” A breath. “It was all just”—and in her search for the cinching word comes a pause as pregnant as the moon—“*awwwwful.*”

Point-blank: *Taking aim in* Eye of the Needle.

Undaunted, Nelligan has gone on to star in the adaptation of *Still Missing* (retitled *Without a Trace*), which completed filming here this summer. Nelligan has always found the rigors and intricacies of filmmaking an exhaustion for all concerned, and when she describes actor’s burnout you can almost see the black shutters being drawn and latched in their eyes. “You can begin to tell when people have begun to drop off, you can tally the losses. It’s Vietnam, it’s just *bru*tal. ‘He’s gone. Whoops, she’s gone. Yes, now I’m gone, I’ve lost my mind. . . .’ ” This movie is even more burdensome because Nelligan is in nearly every frame of *Without a Trace,* and since she’s playing a mother whose child has disappeared (the movie is loosely based on the Etan Patz case), she couldn’t waltz onto the set in the morning looking for a larking good time—the woe of her character’s plight was always strapped to her back. For solace, she read Robert Towne’s interview in the recent collection *The Craft of the Screenwriter,* in which he talks about the attrition of moviemaking, the stomach lacerations. “Like people who turned to the Psalms, I kept turning to Bob Towne, who laid out the map on movie pain.” One source of release in all this strain and anxiety is that by playing an American, Nelligan was able to unlace her English accent like a period corset and stow it away in a drawer. The voice she uses is now comfortably her own.

Even so, Nelligan has discovered, in rehearsing *Plenty* with an American cast—her co-star is Edward Herrmann, who’s done some remarkably sensitive television work recently (including a standout performance as the preppie father in the PBS adaptation of John Cheever’s story “The Sorrows of Gin”)—that her English training still commands a certain tremulous awe. “When I tell them [her co-workers] that this is a better cast than the one we had in London, they don’t believe me. American actors, some of them, are very demoralized, and they *shouldn’t* be.” I suggested that many American actors may feel beaten down after years of being told by drama and television critics that compared with British actors they’re a gangly, uncouth lot—superb at being roughnecks but not at scaling the classics. “Not only that, but of course many of them are appearing in so many British plays themselves, which means that they’re carrying an English accent around with them in a suitcase.” And that portable English accent serves as yet another reminder of their po’-cousin status. Despite such wilts of demoralization around the edges, the rehearsals for *Plenty* have seemed to Nelligan something near to bliss. “It’s almost a university atmosphere, very collegiate. Unlike the movies, it’s very democratic, with everyone consulting as people sit in corners reading books. I mean, I haven’t seen people engrossed in a book in years.” No backstage bitching, then, no daggers lodged between the actors’ shoulder blades? “No, it’s all terribly gentle, terribly polite—terribly *kind.*”

KINDNESS MAY SEEM A CHERishable cushion in this production, for the play itself is far from a creamy squeeze of pastry. *Plenty* episodically traces the life of a former Resistance fighter named Susan Traherne (Nelligan) whose life has gone tragically bust. Her soul is a bag filled with broken glass, and she gives off such disturbing vibes that at small gatherings the other guests begin staring into their drinks and studying the contours of their ice cubes, hoping that the black squall of her mood will pass without damage. A vain hope, as it turns out.

Susan: . . .Those poor parachutists. I do know how they feel. Even now. Cities. Fields. Trees. Farms. Dark spaces. Lights. The parachute opens. We descend. (*Pause.*) . . . I mean, some of the relationships, I can’t tell you. I remember a colleague telling me of the heat, of the smell of a particular young girl, the hot wet smell he said. Nothing since. Nothing since then. I can’t see the Egyptian girls somehow . . . no. Not in Egypt now. I mean there were broken hearts when we left. I mean, there are girls today who mourn Englishmen who died in Dachau, died naked in Dachau, men with whom they had spent a single night. Well . . .

(*Brock* [her lover] *gets up and shouts at the top of his voice across the room.*)

Brock: Please can you stop, can you stop ----ing talking for five ----ing minutes on end?
Susan: I would stop, I would stop, I would stop ----ing talking if I ever heard anyone else say anything worth ----ing stopping talking for.

Boom!—and volcanic ash begins to pepper the characters’ drinks.

“I’m trying to make Susan less formidable,” says Nelligan, who created the role in the original 1978 London production. “I was 27 when I did the role, and I think I was too young; I didn’t carry it as lightly as I should.” With a laugh she notes that people used to back into the wall with fright when she entered a room, that’s how imposing they found her Susan. Although *Plenty* has some wickedly funny shafts of invective (one diplomat complains of another, “He had his tongue so far up my fundament all you could see of him were the soles of his feet”) and a closing tableau of quite startling lyricism, the play may prove to be tough sledding for some theatergoers because the sources of Susan’s despairing funk are never tidily articulated. I indicated that some *Plenty*-

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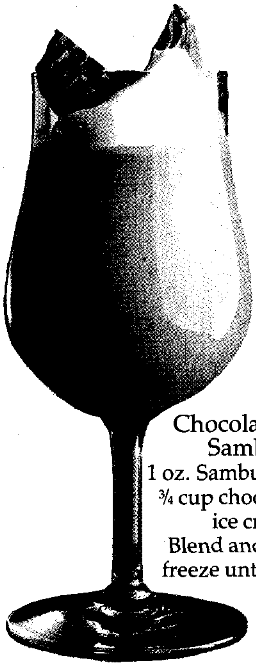
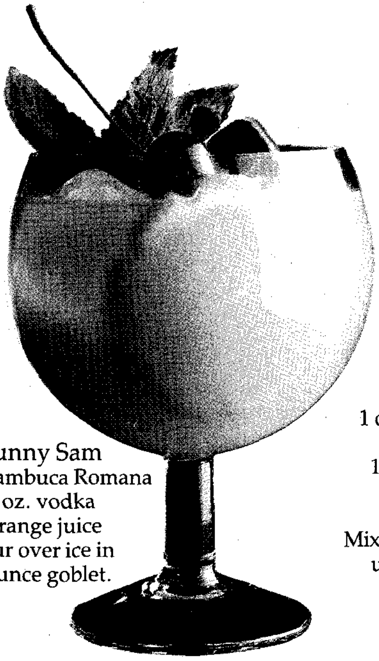
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

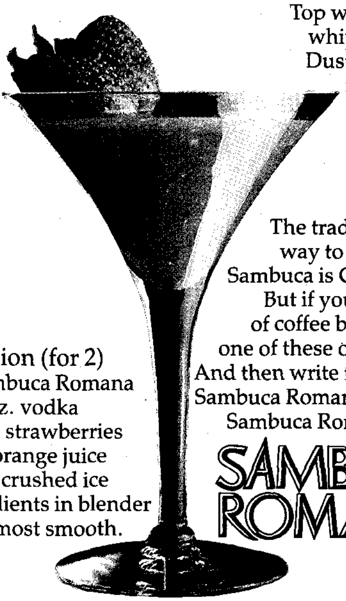
Romana Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



Chocolate Chip Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.



Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

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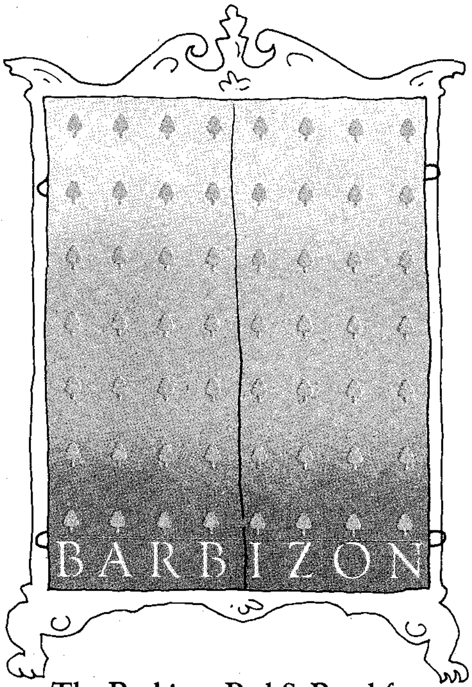
goers may fume out at intermission shaking their heads and whining, "What's her *prob*lem?" " 'What's her *prahb*lum?' " says Nelligan, picking up on my nasally whine. " 'What's her *prahblum?* Go for a *walk.* Siddown. Have a *beer.*' " More seriously: "David [Hare] once told me that Susan is someone who withholds consent from society, something the society she moves in cannot permit. But it's true that the case for her is never stated in the play. To understand her you have to stand in the same room with her."

You have to stand in the same room with her—and with that remark we are back where we started, with the actress using her bodily presence (the thrust of her spine, the sag of her shoulders) as a declaration of self. It's the form of declaration Nelligan seems to find most comfortable. Nelligan will say where and when she was born, whether she's married (she's not), but over the rest of her non-professional life a curtain falls. And falls not because she's trying to cultivate a *misteriosa* aura but because she finds doing an intimate peel a source of future regrets. "At one time there was a whole series of actresses in the same age lot making series of [her voice dips for understatement] bad judgments," says Nelligan, referring to the period in which actress after actress slinked about in lingerie for Annie Leibovitz's camera for the pages of *Rolling Stone.* "I could never understand how that came about. One thinks backward and thinks, 'Now, someone looking at this today is ready to shoot themselves.' But they did it. Now, I have a theory that people will do anything to get on television, and that this is an extension of that; they'll do anything to make themselves interesting and make themselves known." Scanties-wise, we agree that the Go-Go's in their white cotton panties on the cover of *Rolling Stone* was okay but that Linda Ronstadt in a negligee was a bit too-too.

Any apprehensions about baring herself in *Plenty* to the legendary wrath of New York's drama critics? Nelligan concedes that hostile reviews are often engraved in actors' memories: "I know actors 80 years old walking around in a senile dementia who still remember *every word* of negative reviews they've received." Yet she isn't losing winks at night worrying about the crocodile snap of bad notices. "I'm doing this for me, I'm doing it for the play, and so far it's been fun, it'll be fun." She gives her hair a playful tousle, and the word lifts through the air like a smoke ring. "Fun. . ." Airborne, the word turns enticingly ominous, and Kate Nelligan's smile suggests that the upper reaches of fun are not a strolling lane for those timid or easily broken. ■



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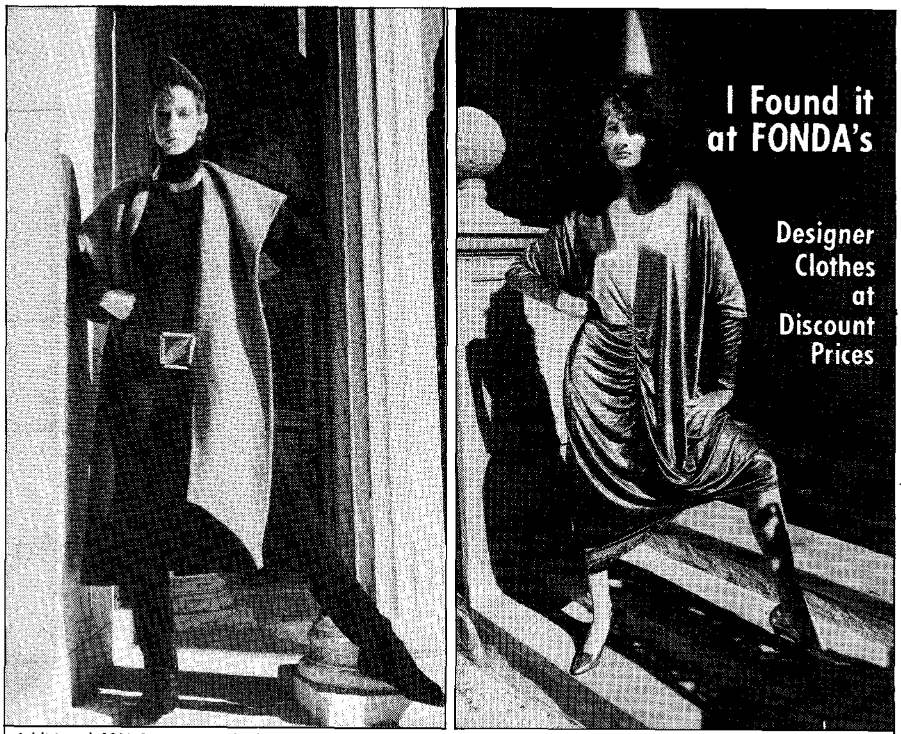
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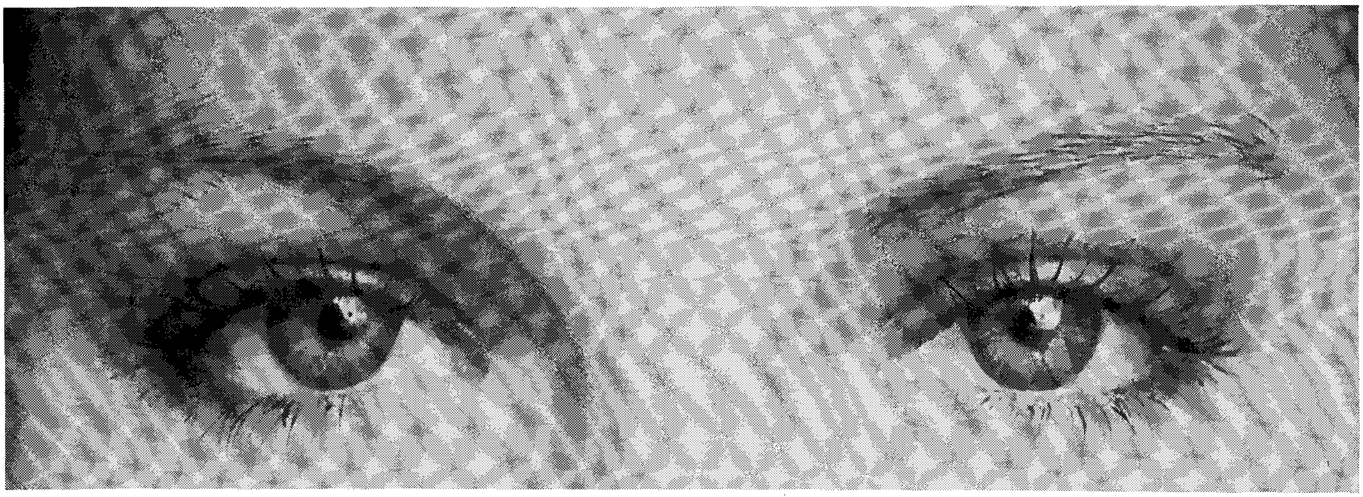

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WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

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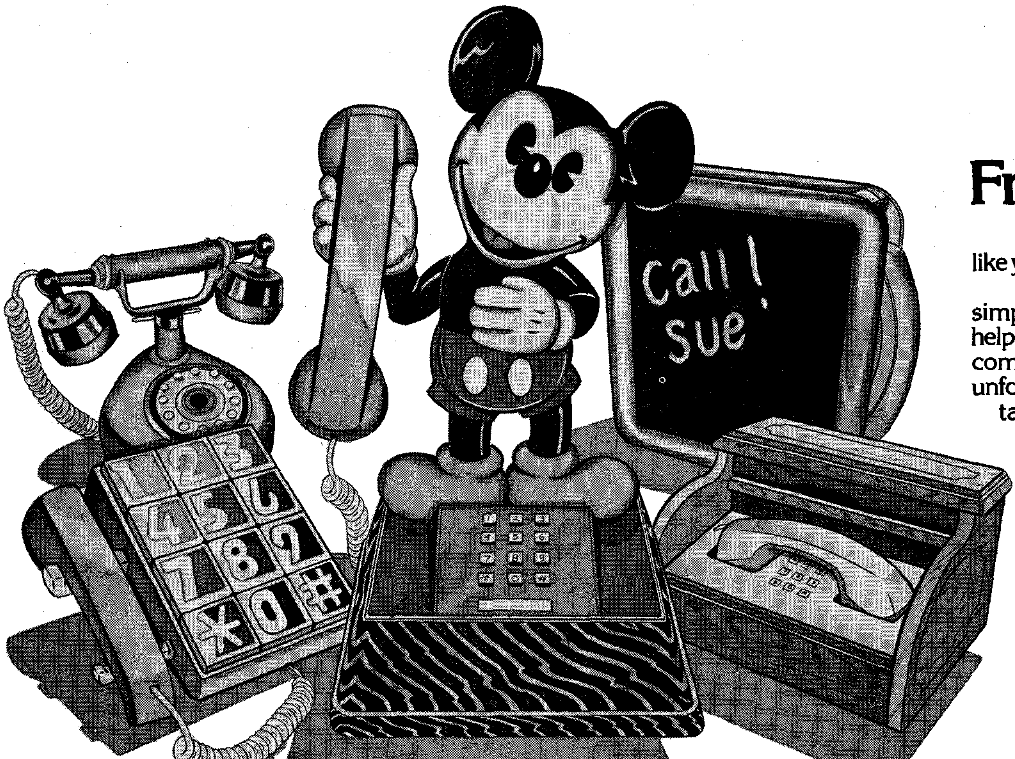

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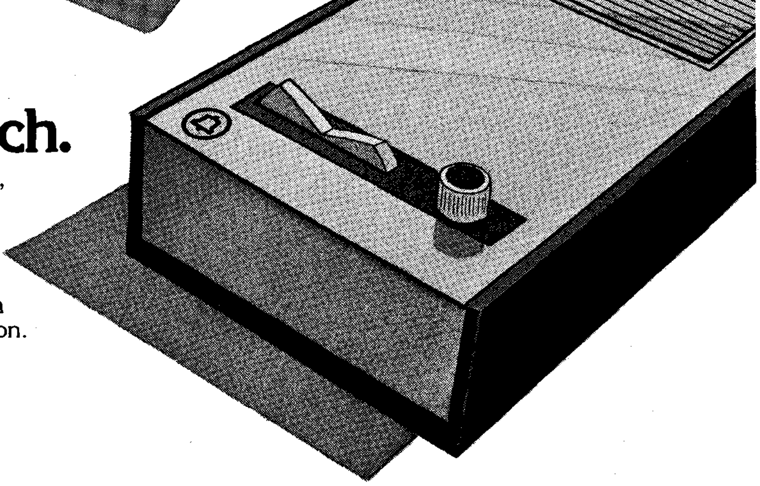

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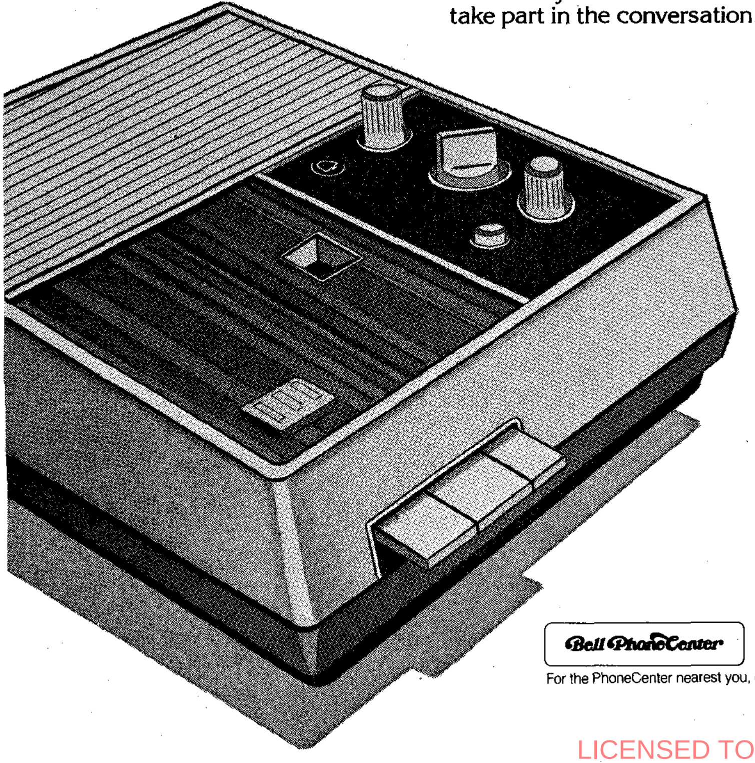

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HOLIDAY ENTERTAINING

Great Parties Around the Clock

By Gael Greene

A legacy of table treasures—Wedgwood, Tiffany crystal, and antique baskets—gleam on Sheila Lukins's travertine table in the expectant moments just before guests drift in to dinner.

Around-the-clock rituals of friendship put a rosy glow on autumn, prologue to holiday feasting. We celebrate brilliant hospitality—passion in the kitchen, dazzle on the table—recommend stylish canapés and dessert classics, and offer oenophilic inspiration for parties from noon to twilight, and on and on.

Photographed by Ted Hardin

THE BRUNCH BUNCH

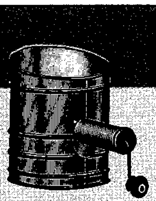
Adam Tihany Improvises a Buffet That's Fast, Fresh, and Sensuous

An Adam Tihany interior throbs with energy, wit, Technicolor dazzle, and a certain Italian verve. So does a Tihany brunch. Transylvania-born, raised in Jerusalem, Milan-trained, architect Tihany (Xenon, Club A, La Coupole) taught himself to cook out of passion and desperation. His new wife, Carole, can cook, but her heart isn't in it.

With a smattering of technique picked up from chefs on food-world design projects, plus cookbook backup ("Pierre Franey's 60-minute philosophy fits my life-style"), Tihany began to try cloning dishes he'd tasted and loved. He proves to be a natural. At night, after work, he improvises, letting whatever he finds in the refrigerator decide the menu: "It has to be fresh, fast, and tasty." For Adam, cooking is . . . "a halfway kind of therapy and instant creativity too."

In the Tihanys' typically pared-down Manhattan high rise, space is precious. Mirrored columns produce a feeling of depth. Abbreviated wine racks are built into cupboards. A foldaway chopping board drops down in front of the back door for extra work room. Brunch is a buffet on the living-room coffee table. Everything is ready. Rare lamb, roasted with mustard and tarragon under a crackle of coarse pepper, is sliced to be eaten at room temperature, perhaps on the rich pork-studded lard bread Adam gets through his Bronx connection—head contractor Vinnie Mariano, habitué of Arthur Avenue's Italian markets. Sweet, mild mozzarella, layered with ripe figs on curls of deep-grape-hued radicchio ("I wanted that bitterness against the sweetness of fig," says Adam), awaits a last-minute swizzle of olive oil—he uses the fruity Badia a Coltibuono oil, from Tuscany. Venetian glasses edged in sapphire, delicate embroidered napkins, and handsome old silver are lined up in precise geometry. The artist's eye is as influential here as the gourmand's instinct.

Guests drift in, Saturday-informal (khaki seems to be the autumnal consensus in this East Side Zip Code): friends from the fashion

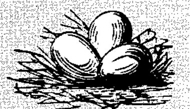


Frittata di Zucchini
(Zucchini Omelet)
(Serves 6 to 8)

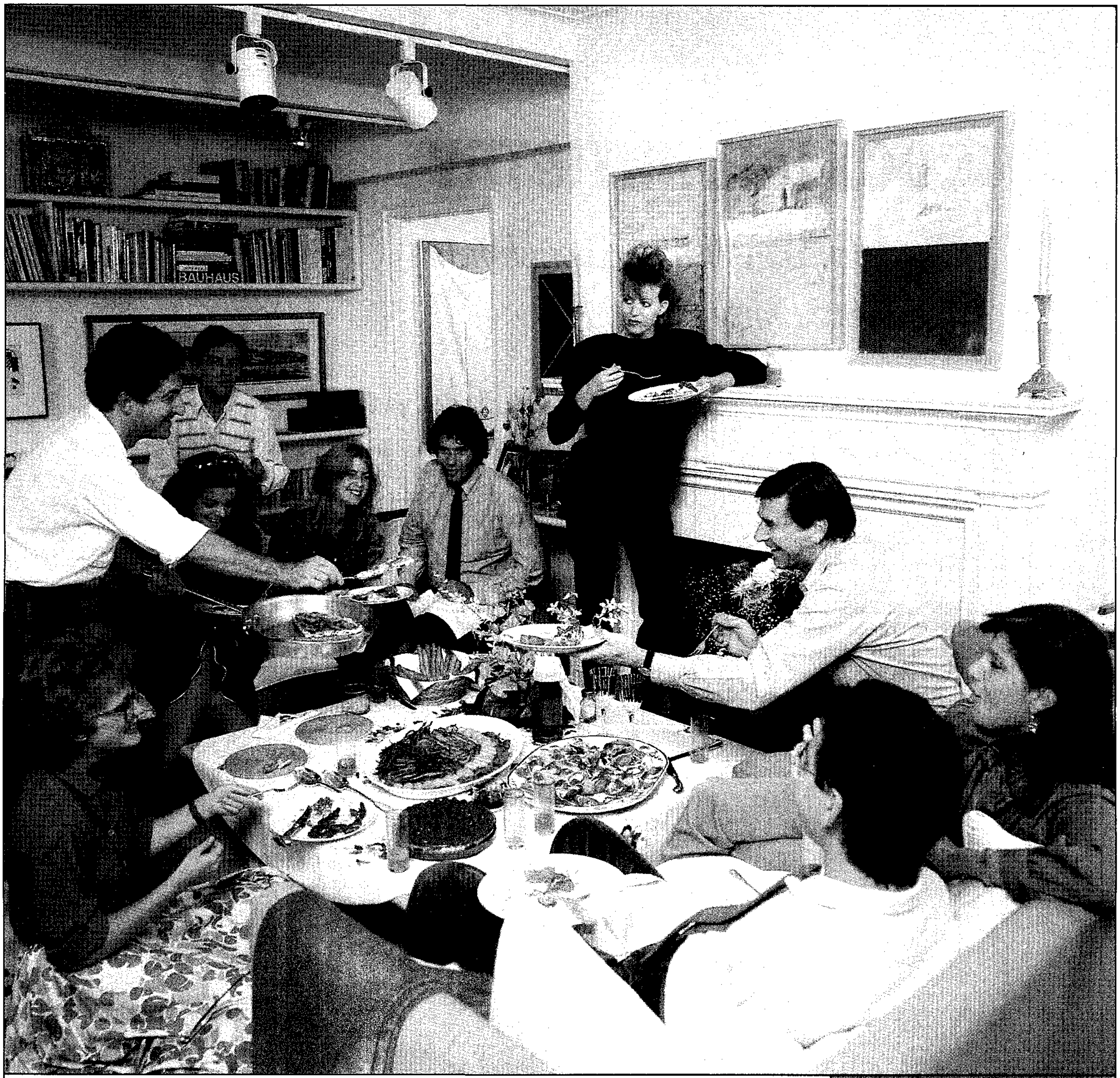
3	**zucchini**
	flour
4	**tablespoons Italian olive oil**
2	**large cloves of garlic**
½	**cup chopped parsley**
	oregano
	salt
	white pepper
8	**eggs**
¼	**cup milk**
¼	**stick butter**

Cut zucchini into ¼-inch-thick rounds, and flour rounds on both sides. Heat oil with garlic cloves 2 minutes; remove garlic; add zucchini to oil and fry until golden (10 minutes or less). Remove zucchini, and drain. Sprinkle with parsley and oregano, salt, and pepper to taste.

Beat eggs and milk together lightly. Melt butter in heavy skillet. Add eggs (salted and peppered very lightly) and zucchini. Cook over low fire 10 to 15 minutes (make sure omelet does not remain soft in center). Put under broiler 15 seconds to brown top.

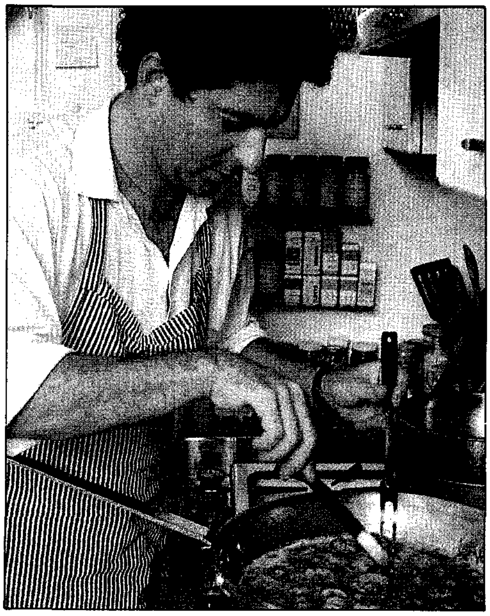


Illustrations: The Bettmann Archive, Culver Pictures.



and design worlds—Alan Heller (the man behind Hellerware); fashion photographer Marco Glaviano; Krisztina Reisini, general director of Club A; advertising wizard Sol Waring. Carole starts mixing Bellinis, stirring honey-sweetened peach purée into Schramsberg's blush-pink Pinot Noir.

Now the guests are discovering the Tihany version of a dish he fell in love with in Sardinia—poached egg yolks swathed in thin, salty prosciutto served with sweet slivers of melon. The yolk, still soft, bursts in your mouth. "You go berserk," Adam promises. "And your cholesterol hits the ceiling." A fast stint at the stove with more eggs produces a zesty zucchini frittata he serves right from the skillet. With real and mock groans, everyone samples dessert—Adam's homey torta di riso ("a cross between rice cake and rice pudding") and Carole's exquisite tart—raspberry jewels in a lush pastry cream. The brave talk push-ups and jogging. Cowards go home to nap.



Adam Tihany (left) spends only minutes at the stove cooking the fluffy frittata he serves to his at-ease Saturday brunchers.

Far left, clockwise: peach Bellinis (in pitcher), Sardinian eggs, Carole Tihany's raspberry tart, peppered lamb (center), figs and mozzarella on radicchio.

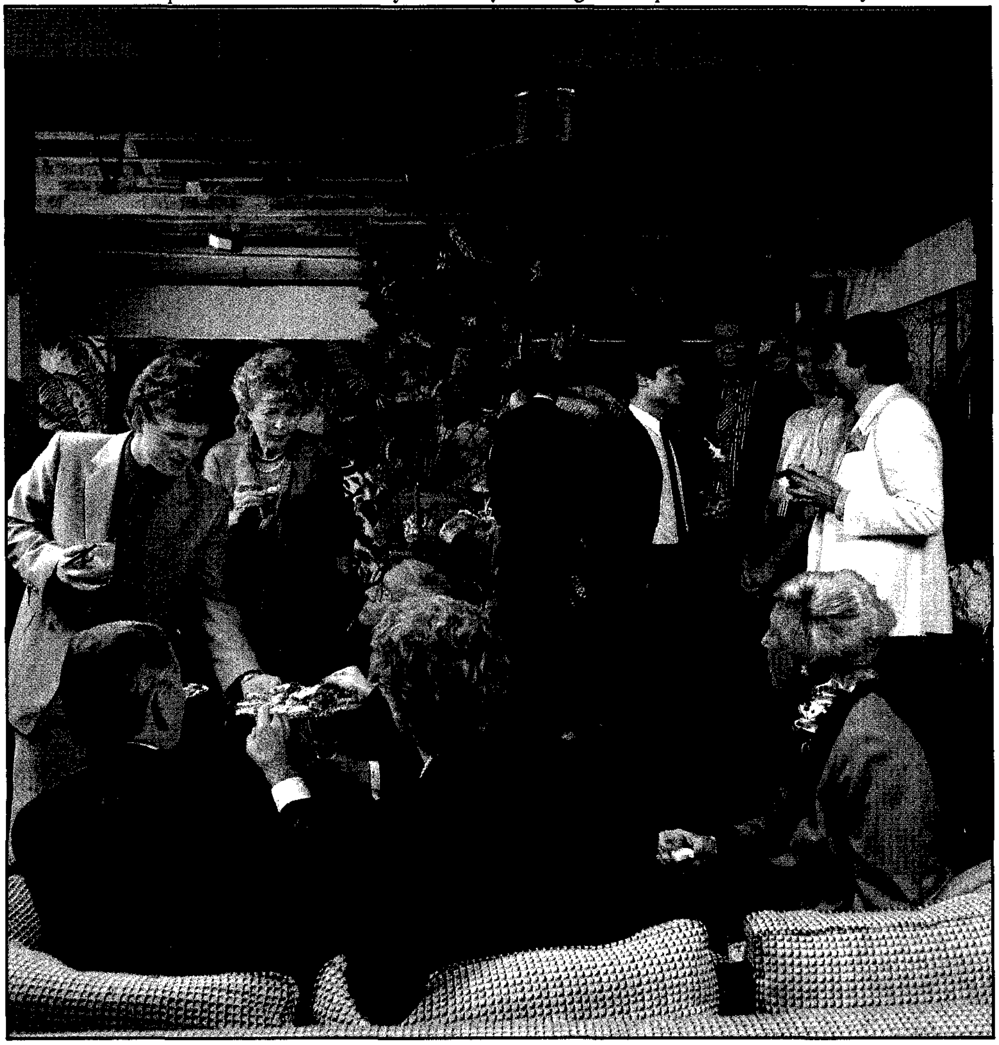
COCKTAIL ARTISTRY

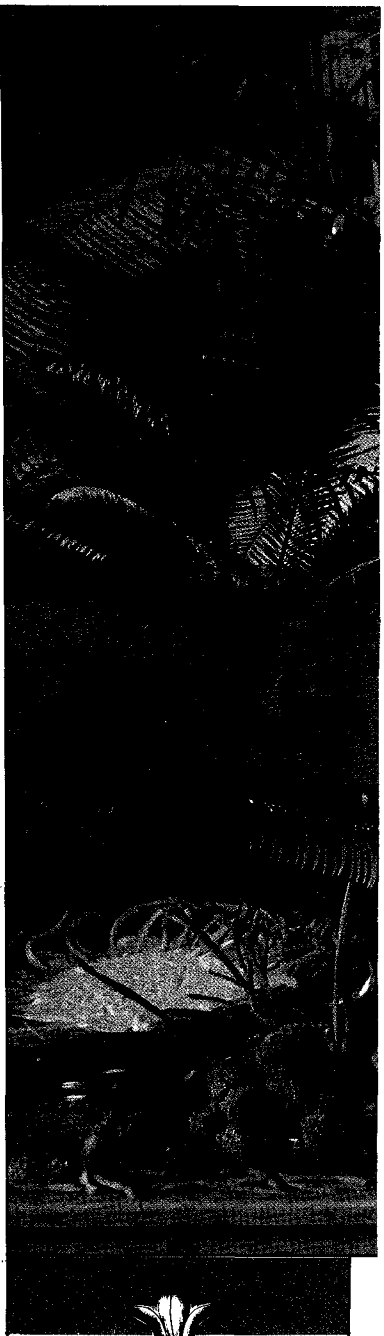
Guests Expect Wit and Astonishment At a Lowell Nesbitt Party

For every painter who died penniless, artist Lowell Nesbitt enjoys the best revenge. He lives rather like a transplanted Medici, his *palazzo* far west on 12th Street in what was once a Police Department stable, the beauty of the setting peppered with accents of the macabre . . . a severed doll's head, the plucked-duck chandelier.

He rarely cooks, but he is fussy about food and loves to astonish guests with fresh crab flown in from Baltimore or lobsters delivered that afternoon from Maine. A classic Nesbitt is his pasta "primaflora"—spaghetti garlanded with sautéed petals of roses, day lilies, nasturtiums, and violets with pine nuts in cream.

Tonight for cocktails he has designed a trompe l'oeil garden of hors d'oeuvre. A giant sculpted lily is the centerpiece (Lowell is dressed to match), with candles in hollowed-out pineapple trees on either side; overhead there's a trellis of woven twigs and moss with lilies by friend and floral designer Susan Kasan (she sends fresh flowers twice a week). There is a patch of stuffed grape leaves and a field of marigolds nesting deviled eggs, with a footpath of melba rounds leading to the "snowfields"—crushed ice cooling shrimp cooked in a celery-and-beer-





Mara Canapés

(Serves 16)

8 ounces cream cheese
4 minced scallions (white part only)
1 egg yolk
salt, pepper, paprika to taste
rye bread
chopped parsley

Blend the first six ingredients together. Spread generously on toasted rye or other bread. Broil until light brown. Top with chopped parsley. Serve immediately.

Lowell Nesbitt with his flowery mock garden of hors d'oeuvre, where zesty deviled eggs lurk among the marigolds.

Keeping guests to a measured twenty gives host Nesbitt a chance to chat with everyone, including model Yasmine, Geoffrey Holder (in striped tie), and designer Raymond De Jah.

scented broth and left to absorb the flavors overnight. Crisp string beans grow like reeds in a garden of crudités beyond a hedge of grapes. The dips, of course, are swamps. A quick sketch on brown paper provided a blueprint for houseman-cook Robert Cass and Nesbitt's assistant, Wayne Heflin (hired away from *Ms.* magazine), whose "extra grace is that I cook too." Routinely caught up with accountants and correspondence, Heflin "descends to the occasion" and the kitchen whenever needed. It's his recipe that puts a fresh-grated-ginger kick into the sausage-stuffed mushrooms; the tangy cheese puffs that a waiter will pass are from the recipe of another guest, interior designer Mara Palmer.

Ideally, a Nesbitt cocktail party is small—preferably no more than twenty. "If you've gone to the effort to make something beautiful, too many people will hide it. It's a mistake to invite everyone you ever heard of. I want to actually talk to everyone, not feel like a field marshal, just saying hello and good-bye."

His cocktail philosophy is rigid. "I'm incensed if I'm invited for cocktails and am limited to wine and champagne. That's not cocktails. That's aperitifs." And he hates people asking for funny drinks—apricot sours or mai tais. So the bar stocks wine, champagne, vodka, gin, scotch, and bourbon. "That's it." And he likes to surprise friends by confining parties to different settings. Tonight the trompe l'oeil landscape on an eighteenth-century country table is set on the balcony overlooking the three-story atrium, with its jungle of palms and reflecting pool. Guests are a lively mix of friends, dealers (his own, Andrew Crispo), designers, Barbara Rockefeller, the model Yasmine, curator Simon DePury, of the Thyssen-Bornemisza collection. Almost everyone is a Nesbitt collector, and the edible landscape bemuses them. "Shall I eat a deviled egg and put a flower in my buttonhole or eat a flower and put a deviled egg in my buttonhole?" one muses. "Why not try both," his companion urges. An eavesdropper takes a bite of marigold. "Delicious," she says.

Eight-thirty

Left to right: host Richard Lukins, urbanist Iris Weinshall Schumer, Congressman Charles Schumer, lawyer Morton Goldfein, TV producer Gordon Hyatt, writer Carole Hyatt, hostess Sheila Lukins, Bridgemarket builder Harley Baldwin, caterer Julee Rosso.

Far right, Grand Marnier–scented pumpkin mousse napped with a puddle of Devonshire cream.

DINNER AT THE DAKOTA

Cerebral Jazz and Peppery Pâté Spark Sheila Lukins's Black-Tie Gala

'COOKING IS LIKE LOVE. IT SHOULD BE entered into with abandon or not at all." That's a motto Sheila Lukins lives by. Once upon a time, Sheila was just an innocent and passionate hausfrau concocting sublime little dinners that prompted friends to urge her to go professional. She became a caterer, the Other Woman ("So discreet, so delicious, and I deliver"), rescuing kitchen-wary bachelors, and soon

co-founded the Silver Palate, a modest carryout venture that has grown to a sprawling corporation. Success almost eliminated the sublime little dinners at the Lukinses' Dakota digs, so today when she does steal the time to feed friends, Sheila likes to feel that it's special. Men in black tie and women in fluttering ostrich boas do make it special. So does dressing up the table. "All the wedding loot I thought I would return seventeen years ago and didn't—the Wedgwood, Tiffany glasses, and old silver"—mixes with her collection of baskets and old lace on the bare travertine-and-brown-lacquer table.

Everything is done ahead except for the finishing touches so Sheila can be a guest at her own party. String beans are ready to pop into a veal stew dressed up with giant morels plumped in wine and stock and zesty with the last of the fresh herbs from the Lukinses' country garden (she'll dry and freeze the herbs that remain for all the soups and stews of winter). Deep-garnet beet purée is spiked with Sheila's own blueberry vinegar. Pungent arugula-and-watercress crisps are ready to toss and be served with a melting wedge of creamy Roquefort and a round of toasted country bread. Itinerant waiter Jim Tracy knows the Lukins kitchen well enough to read her mind . . . almost. Sheila believes help is not a luxury but a necessity.

Midway through the afternoon, as Sheila dashes between home and the Silver Palate, a block away, it looks as if the gingerbread will have to be sacrificed. "And had I but one penny in the world, thou shouldst have it to buy gingerbread," writes Shakespeare in *Love's Labour's Lost*. No love lost tonight. Stubbornly Sheila finds time to throw it together, turning out two dozen spicy little muffins to go with the mousse. That leaves no time to make chocolate truffles. Success forces a compromise and finances it, too. Champagne truffles from Teuscher's is a compromise no one will weep over.

Enter the debonair crew, the men expressing hints of rugged individualism: Bridgemarket builder Harley Baldwin's tie is red foulard. Lawyer Morton Goldfein sports a pink pig on his lapel, to the amusement of Silver Palate partner Julee Rosso and Congressman Charles Schumer and his wife, Iris Weinshall Schumer, vice-president, Urban Development Corporation. The music is pleasantly eccentric, too. "I knew the Swingles Singers would come back if I just held on to my records long enough," says businessman Richard Lukins. True to Sheila's philosophy of a long prologue for drinks—an hour or more—guests are getting friendly over the green-peppercorn pâté, even exchanging phone numbers as Jim passes buttery hot puffs filled with onion marmalade and spiced apple. Everyone is glowing now, spirits rising to the drama of their dress. And just as Sheila predicted, it takes two or three calls to get them floating in to dinner.

Ginger Pumpkin Mousse

(Serves 8 to 12)

8	**eggs**
14	**tablespoons sugar**
2	**tablespoons unflavored gelatin**
3	**cups pumpkin purée (or canned pumpkin)**
1½	**teaspoons ground cinnamon**
1	**teaspoon freshly grated ginger**
½	**teaspoon grated nutmeg**
	grated zest of 2 oranges
4	**tablespoons Grand Marnier**
2	**cups heavy cream**
	chopped pralines (optional)
	Devonshire cream

Beat eggs with sugar until light-colored and thick. Add gelatin. Beat to blend well.

Mix in pumpkin purée and spices. Add orange zest and Grand Marnier. Chill until mixture begins to set.

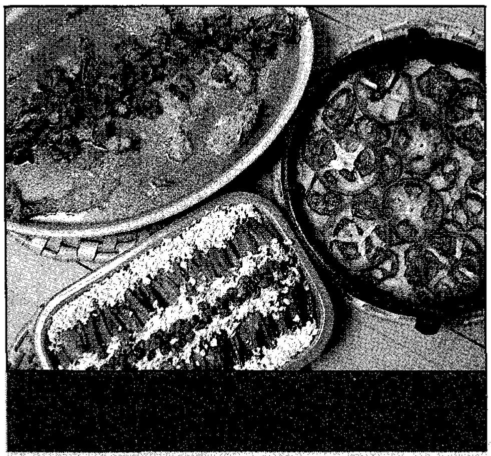
Whip heavy cream to soft peaks. Fold in pumpkin. Pour into dessert dishes.

Chill 4 hours. Decorate with chopped pralines, if desired. Serve with Devonshire cream.

—Adapted from The Silver Palate Cookbook, *by Julee Rosso and Sheila Lukins with Michael McLaughlin (Workman Publishing).*

BRAZIL NOTES

Dorthea Winston, a Lady From Ipanema, Rediscovers the Joy of Cooking



Basil and Dorthea Elman Winston (below, foreground) toast each other in half a dozen languages. Above, from left: African-inspired chicken casserole perfumed with coconut and coriander, okra salad, and lukewarm cod layered with potato.

Constant obligatory entertaining with "very serious French food" grew to be a tyranny in her first marriage. Now, the second time around, married to wine importer Basil Winston, Dorthea Elman Winston is rediscovering a joy that almost vanished.

Focused on her heritage ("I was born in Ipanema one block from the beach"), she cooks Brazilian now. Tonight's dinner weaves Brazil's two ethnic heritages, Portuguese and African. Both the Portuguese bacalhau da mamã ("Mummy's codfish"), and the chicken marajoara, heady with exotic African flavors, are assembled ahead for last-minute warming. "There must be black beans too."

Guests mellow over champagne, watching twilight magic transforming Central Park from a tiny balcony off the living room. Then into the dining room, where Basil pours a Louis Tête Mâcon Blanc Villages. The guests, all longtime friends, make ribald toasts. "Cooking for the people I love . . . informally, the food I love . . . makes me love cooking again," says Dorthea.

Chicken Marajoara

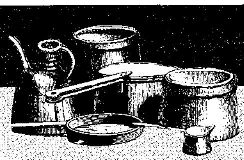
(Serves 10)

3	fryers, cut up
	vinho d'alho (wine-and-garlic marinade—see recipe below)
1½	cups olive oil
6	sliced medium onions
6	chopped medium tomatoes, or 1½ cups stewed tomatoes
8	tablespoons chopped coriander
4	tablespoons chopped parsley
1	cup water
¾	cup tiny dried shrimp
¾	cup dendê oil (palm-nut oil)
2	malaguêta peppers
3	bottles Maguary coconut milk, or thick milk of 1 coconut

To prepare vinho d'alho: Mix together 1 chopped onion; 3 large cloves of garlic, chopped; ½ cup chopped parsley; 1 grated carrot; 2 cups white wine; 1 cup white vinegar or wine vinegar; ¼ teaspoon black pepper; ½ teaspoon salt; ½ cup chopped celery.

To prepare chicken: Marinate chicken in vinho d'alho overnight. Turn once; remove from marinade; squeeze dry. Heat 1¼ cups oil, and sauté half of onions, tomatoes, coriander, and parsley for 2 minutes. Add chicken; cook for 10 minutes. Turn pieces once; cook, covered, 15 or 20 minutes or until chicken is done. Remove to serving platter.

To prepare sauce: Combine remaining ¼ cup olive oil and rest of vegetables in heavy saucepan; cook over medium flame; add 12 tablespoons vinho d'alho and 1 cup water; cook fast until sauce is thick. Strain sauce; add dried shrimp, which has been pulverized in blender. Add dendê oil, which has been whirled in blender with 2 malaguêta peppers. Stir; add coconut milk, and blend well; heat; taste for seasoning; cool slightly. Pour over chicken.



Killer Chocolate Cake

3 squares unsweetened chocolate
½ cup (1 stick) softened butter
2 cups firmly packed light-brown sugar
3 eggs
1½ teaspoons vanilla
2 teaspoons baking soda
½ teaspoon salt
2 cups sifted cake flour
¾ cup sour cream
1 cup strong hot coffee
⅓ cup Kahlúa
½ jar (4 ounces) Bonne Maman raspberry preserve
chocolate or mocha frosting

Melt chocolate over very low heat.

Beat butter with electric beater until smooth. Add brown sugar and eggs, then beat at high speed until fluffy (5 minutes or so).

Beat in vanilla and chocolate with electric beater at low speed. Add baking soda and salt, then add flour alternately with sour cream, beating at low speed until smooth. Add coffee, stirring with spoon until blended; then stir in Kahlúa.

Pour into two greased and floured 8-inch cake pans. Bake in 350-degree oven until center springs back when touched lightly (35 minutes or so). Cool 10 minutes in pans set on wire racks, then remove.

When layers are cool, spread raspberry preserve between them, and frost with chocolate or mocha frosting. Store cake in refrigerator.

Gathering late for home-baked goodies, bakers and appreciators circle Rochelle Chadakoff (in beige blouse, center) as they cheerfully OD on sugar.

DESSERT DRAMA

Remembrance of Sweets Past Is Inspiration for Rochelle Chadakoff's Dessert Party

FOR YOUNG NEW YORKERS OFF ON THEIR own away from home, classic American baking, often from family recipes, is an instant evocation of childhood. Just desserts (bring-your-own) and boozy mulled cider—for friends working late or dining elsewhere—was the inspiration of *US* editor Rochelle Chadakoff. Elizabeth Pearson-Griffith fashioned a Craig Claiborne pumpkin pie. Actress Susan Morris did the sticky, sweet, carrot-slathered cake—"I used a ton of carrots." Judy Gillespie, an associate editor at *US*, brought the fruit salad. Jon Bryon, cheerfully dubbed "the baking banker," confidently threw together "my sister's simplest and best pecan pie." Other friends brought cheese and wine and beer for those wary of Rochelle's volatile rum-spiked cider (spiced with J. Crow's heady mulled-cider mix, available at Henri Bendel). Rochelle baked cookies—apple-nut chunks and coconut drops—but the prize was her Killer Chocolate Cake: sour-cream tangy, mocha-tinged, outrageously chocolaty. Wading through spicy, nutty, fruity, crisp samplings was just a warm-up stretch for Susan Morris. "I haven't gone near the chocolate yet," she noted. "I'm saving it for dessert." ▬

CANAPE CLASSICS

Gems to Light Up the Party

By Barbara Costikyan

Canapés make good parties, but good canapés are hard to make. We tasted these little works of art all around town so you can take it easy at your next party and just pass the platter.

1

Soho Charcuterie's boiled new potatoes can be filled with crème fraîche (50 cents each) or with golden caviar ($9 a dozen). California rolls and futomaki from Japonica are $25 a dozen. Cucumber cups filled with mousse of smoked salmon are $18 a dozen. Puff-pastry barquettes filled with tarragon chicken are $18 a dozen. Turkey fingers rolled in Russian dressing and almonds are $8 a dozen. Seedless grapes are rolled in chèvre ($6 a dozen). All at Soho Charcuterie & Restaurant, 195 Spring Street (226-3545).

2

The ultimate peanut is home-cooked by Hubs, salted or unsalted. A twenty-ounce can is $4.98 at Zabar's, 2245 Broadway, at 80th Street (787-2000). The puff-pastry barquettes, to be filled by you, are $1 each (a dozen minimum) at Dumas Patisserie, 1330A Lexington Avenue, near 88th Street (369-3900), and other Dumas branches.

3

Lightly breaded oysters and clams on the half-shell are ready to heat and are $7.50 a dozen at La Fontanella, 1304 Second Avenue, near 68th Street (988-4778). Two days' notice is required.

4

For cocktails, melon and prosciutto on toothpicks are $5.25 a dozen. Chicken livers in bacon ($4.95 a dozen) are ready to reheat. Hearts of palm wrapped in smoked salmon are $7.50 a dozen. All at Bleecker on Perry, 384 Bleecker Street (807-8317).

5

Eli Zabar's delicate finger sandwiches, with a variety of fillings, are $12 a dozen. Logs of Scotch salmon wrapped around cream cheese and dill are $18 a dozen. Canapés require an hour's notice. They're at E.A.T., 867 Madison Avenue, at 72nd Street (879-4017).

6

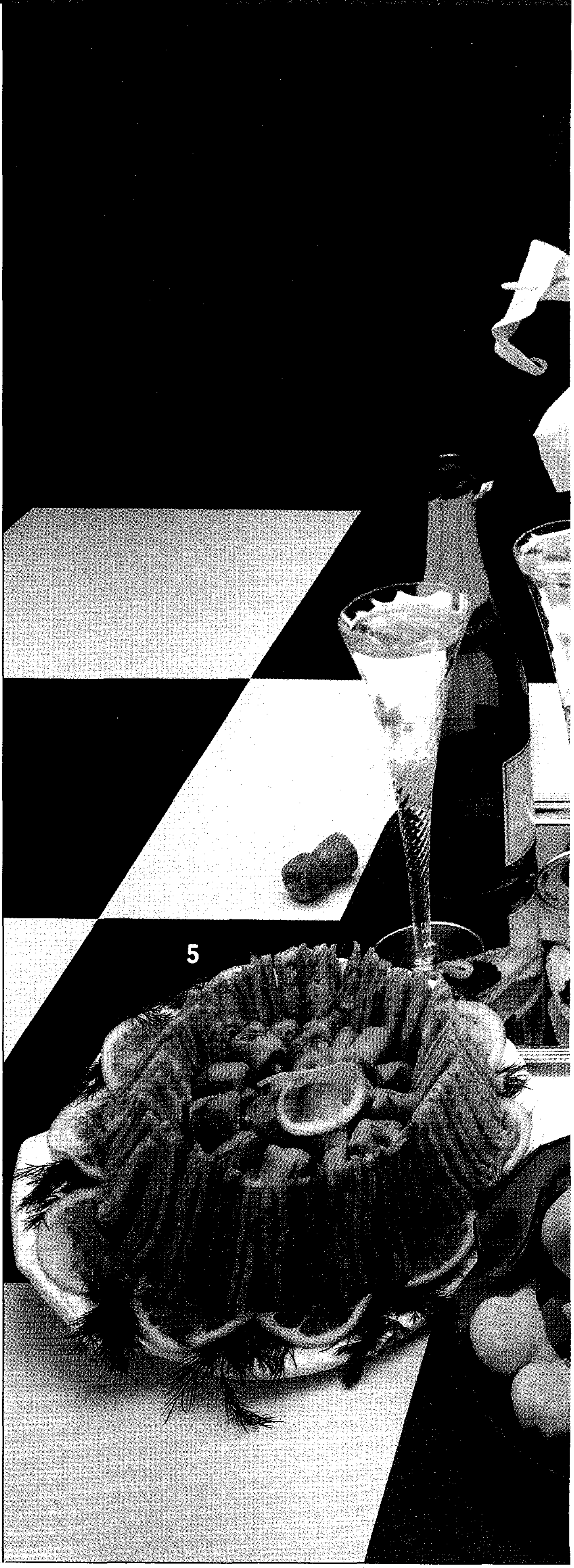
Assorted steamed dumplings, ready for brief re-steaming, are 40 to 60 cents each. They're available for delivery from 5 to 10 P.M. from Hee Seung Fung, 578 Second Avenue, near 31st (689-6969).

7

Balls of chèvre rolled in herbs, black pepper, or paprika are $2 apiece at E.A.T.

8

An eight-serving loaf of the Silver Palate's cold croustade, filled with smoked salmon and dill cream cheese, is $27. Hearty saucisson in a French loaf, to slice and heat, is $18. Crescents filled with meat or vegetables and cheese are $1.25 each. Two days' notice is needed. It's all at the Silver Palate, 274 Columbus Avenue, near 73rd Street (799-6340).



Photographed by Karen Leeds.

HAPPY ENDINGS

Eight Ways to Top Off the Meal

Here's to our kind of cook—the kind who makes the grand poisson, the proper poulet, but can never quite achieve the perfect dessert. The solution: spectacular confections you can have made to order.

1

Kentucky bourbon and pineapple combine to produce this smooth, mellow cheesecake, with a cookie-dough crust. The nine-inch cake is $26.50 at Star-Spangled Foods, 1239 Third Avenue, near 71st Street (249-2260). Three days' notice is needed.

2

Bring your serving bowl to the Silver Palate before your next dinner party and, for $2.45 for about a quarter of a pound, have it filled with chocolate mousse studded with chunks of bittersweet chocolate and tinged with Grand Marnier. Twenty-four hours' notice is required. The Silver Palate is at 274 Columbus Avenue, near 73rd Street (799-6340).

3

From Margaret Hess's new TriBeCa store, As You Like It, this eight-inch Saint-Honoré cake features whipped-cream-filled cream puffs dipped in caramelized sugar. It's $15 at the shop, 120 Hudson Street (226-6654). Two weeks' notice and a 50 percent deposit are required.

4

A nine-inch dacquoise, the meringue layers made with almonds and hazelnuts, is filled with coffee buttercream. It's by L'Oeuf Neuf and is $30 at Dean & DeLuca, 121 Prince Street (254-7774). Three days' notice required.

5

Edna Lewis poaches large Bartlett pears in a simple syrup flavored with vanilla bean ($10.75 a pound). Serve with Lewis's pound cake ($14.50) and her custard sauce (pitcher at near right, $7.50 a pint). All are available at Dean & DeLuca. One week's notice needed.

6

Six-inch sacristains, dusted with sugar and toasted almonds, are superb with sorbets or macédoines of fruit. They're $1 each at As You Like It.

7

Rose Beranbaum's chocolate roll is filled with whipped cream and covered with a ganache glaze. It rests on a bed of chocolate-covered lemon leaves. An 18-incher ($95) serves 12; a 24-incher ($180) serves 26. Order from Cordon Rose (475-8856). Three weeks' notice is required, plus a 50 percent deposit in the form of a certified check. No orders will be taken from November 7 through November 21.

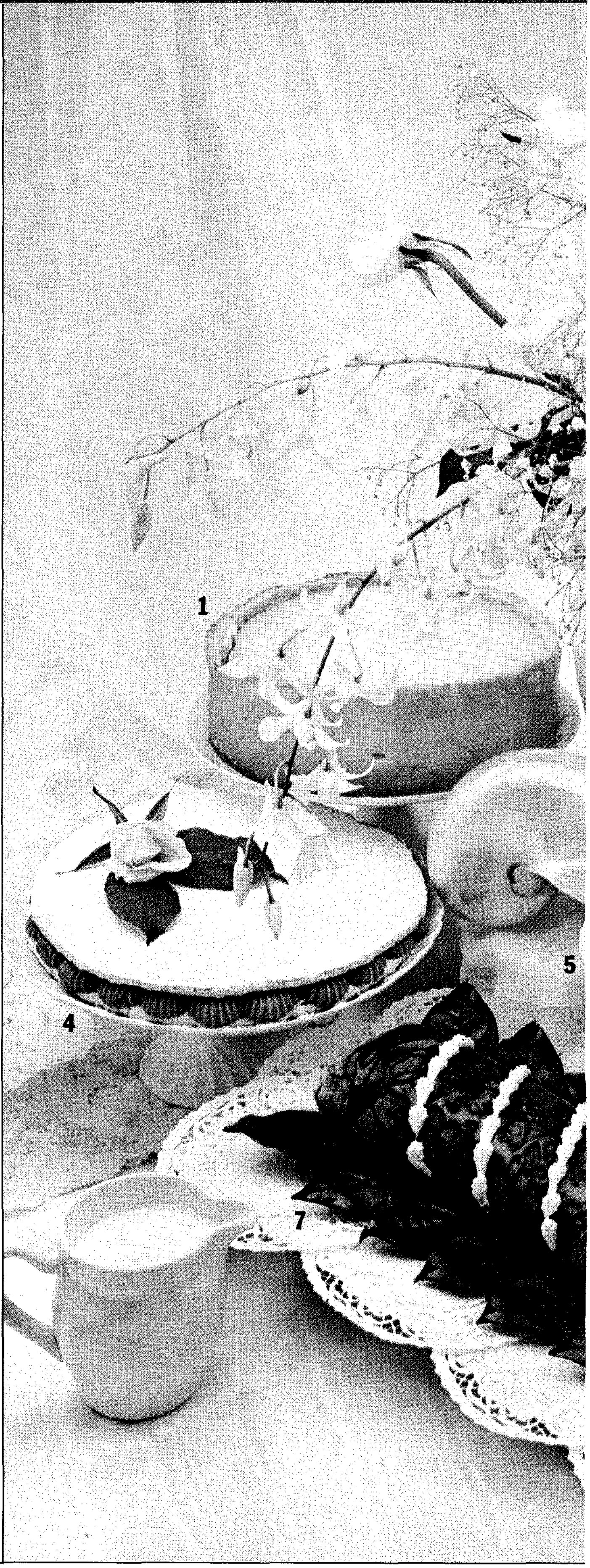
8

Consider this a birthday cake for grown-ups. It's four thin layers of Génoise cake, heavily laced with dark rum, then topped with a dark-chocolate buttercream frosting. It's $15 at As You Like It.

—Barbara Costikyan

Stylist: Linda Cheverton. Pages 48 and 49: Shoes from La Marca, N.Y.C.; Ercuis pewter from Baccarat, Inc., N.Y.C.; Wedgwood china from Cardel, Ltd., N.Y.C.; Petrossian's beluga caviar courtesy of Bloomingdale's.

These pages: Lace from Jean Hoffman/Jana Starr Antiques, N.Y.C.; porcelain by Haviland-Limoges, available through Cardel, Ltd., N.Y.C.; shell from Seashells Unlimited, N.Y.C.



2
3
6
8

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar®
Special Reserve Vodka

SMIRNOFF
Nº 63
Smirnoff de Czar
SPECIAL RESERVE VODKA
DISTILLED FROM GRAIN

Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.

UNCORKING GOOD TIMES

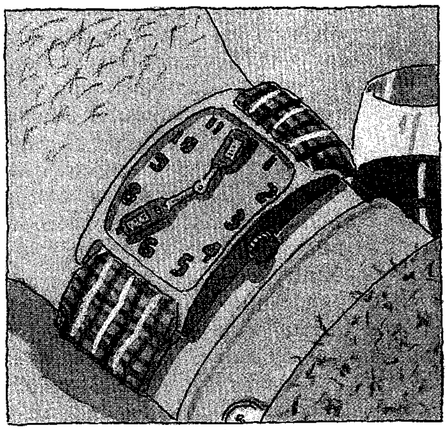
Bottles for Brunch, Lunch, and Dinner

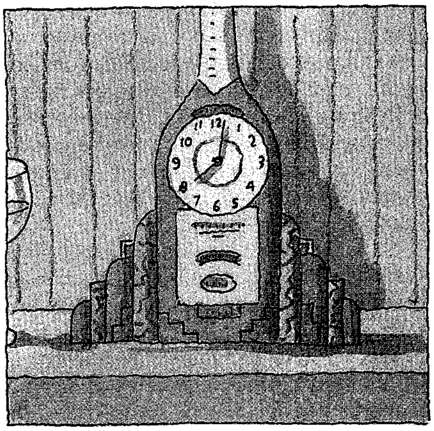
By Alexis Bespaloff

THE BY NOW FAMILIAR SLOGAN “We will sell no wine before its time” might be adapted, for the purposes of this issue, to “We will spend no time without a wine.” While even the most dedicated oenophiles might blanch at the idea of drinking wine around the clock, many of us do find ourselves choosing bottles with an eye to the time of day at which each will be served. Here are some suggestions that include moderately priced European sparkling wines for brunch; dry, youthful Muscadets and light-bodied Italian Cabernets for a casual lunch; and for a more elaborate fall dinner, flavorful California Sauvignon Blancs and full-bodied reds from the Rhône.

THE EFFECTS OF CHAMPAGNE ON A party were summed up by William Thackeray in *Barmecide Banquets*: “There is no wine, out of which . . . you get your returns so directly. The popping and fizzing, and agreeable nervous hurry in pouring and drinking, give it . . . extra importance. . . . When people have had plenty of champagne they fancy they have been treated liberally.”

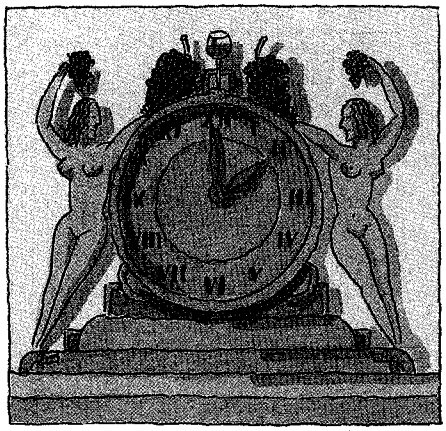
Unfortunately, three short crops in four years have increased the price of French champagne considerably. Most non-vintage Brut now sells for $20 to $23, and even when discounted few brands sell for less than $13 or so. As champagne prices have risen, however, there has been a steady increase in the quantity and variety of dry sparkling wines from firms in France’s Loire Valley, from the large Spanish wineries situated near Barcelona, and from Italy, whose shipments of sweet Asti Spumante have been supplemented by dry spumanti as well. Most of these wines are meant to sell for $6 to $11 a bottle, but their popularity has resulted in price competition among retailers, so it’s not difficult to find attractive sparkling wines for $5 or so. Using a less expensive sparkling wine means that you can be generous with such popular brunch drinks as kir royale (champagne and a dash of crème de cassis) and mimosa (equal parts of champagne and orange juice—also known as Bucks’ Fizz).

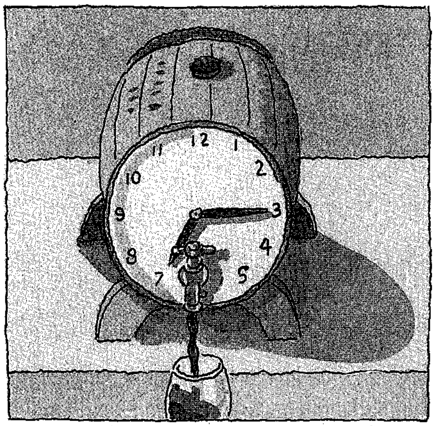




I recently sampled nearly twenty popular and moderately priced European sparkling wines. It’s no surprise that few even approach the finesse and complexity of champagne, at two or three times the price, but I was disappointed to find so many sparkling wines that were dull, heavy, and coarse. Although most of the ones I tried were produced by the classic *méthode champenoise* of individual-bottle fermentation, that in itself was no guarantee of quality.

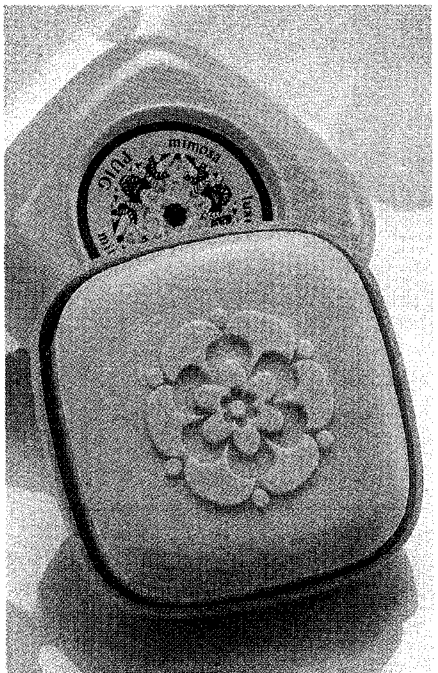
I looked for dry, well-made wines without flaws or off-tastes. Of the seven that I found, I particularly enjoyed Bouvet Brut ($10.49), a crisp, attractive wine from the Loire. (Note that all prices include full markup—you may be able to find the wines listed here for as much as a third less.) Bernard-Massard Brut ($5.99), from Luxembourg, is an agreeable, light-bodied wine, and Freixenet Cordon Negro Brut ($6.74), in its distinctive black bottle, is another good value, and much better than the slightly cheaper Carta Nevada, from the same Spanish firm. The Brut Zero 1977 of Castellblanch ($6.59), also from Spain, is lively and dry, as is another Spanish import, Paul Cheneau Blanc de Blancs ($5.49). Two appealing and delicate sparkling wines from Italy are Gancia Pinot di Pinot ($11.29) and Gran Cavit Brut ($8.49).





A LIGHT LUNCH CALLS FOR WINES that are themselves light and easy to drink, rather than heady and tiring. Of the many dry whites available, few are as appealing as Muscadet, from

Illustration by Steven Guarnaccia.



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a region around Nantes, near the mouth of the Loire. This lively, somewhat tart white is uncomplicated without being bland, and is the only French wine for which the *Appellation Contrôlée* laws prescribe a maximum, rather than minimum, alcoholic content—12.5 percent. Muscadet is at its best when young, and I'm surprised that there are not yet many 1981s around. I liked, of the available 1981s, the dependable, well-balanced Barré ($5.99), as well as Domaine du Landreau-Village ($4.99) and Château de l'Oiselinière ($4.49).

BRITISH WINE DRINKERS REFER TO certain reds as "luncheon wines"—they are not high in alcohol, do not require attentive sipping, and can be drunk liberally without ill effects. The phrase is usually applied to Bordeaux from light vintages, but could as well be used to describe some of the light-bodied Cabernets from Northern Italy that are now starting to find their way to this country.

Although Pinot Grigio is the best-known varietal wine from such regions as Veneto and Friuli, Cabernet (which is likely to be Cabernet Franc unless specifically labeled as Cabernet Sauvignon) is a wine of considerably more interest. The Italian examples are simpler and less intense than those produced in California and Bordeaux, and many have a refreshing acidity as well. (Merlot is even more widely planted in Northern Italy than Cabernet, but the few examples available here seem to me less attractive than the Cabernets.)

Cabernet is not yet as easy to find as is Pinot Grigio, but four attractive, moderately priced examples of the 1979 vintage include the flavorful Cabernet Franc of Livio Felluga ($5.99), from the Collio district; the balanced Cabernet of Duca Badoglio ($3.99), from Grave del Friuli; the light, pleasant Cabernet di Prammagiore of Torresella ($3.99); and the deep-colored, intensely flavored Cabernet Sauvignon of Venegazzù ($5.99).

IF LUNCH IS BEST ACCOMPANIED BY wines that will not impede your progress for the rest of the day, dinner provides the opportunity to enjoy more flavorful selections. Few are more distinctive than California Sauvignon Blanc, which is now second only to Chardonnay in popularity among California whites. The demand for this wine is such that plantings have increased from 1,500 acres ten years ago to 9,500 today. The turning point for this variety occurred about fifteen years ago, when Robert Mondavi introduced a dry Sauvignon Blanc labeled Fumé Blanc to suggest a kinship to French Pouilly-Fumé from the Loire. At the time, Sauvignon Blanc ranged in style from dry to semisweet, but the success of Mondavi's wine encouraged other wineries to market dry Sauvignon Blanc as well. Today, the acclaim for this wine, whether labeled by its varietal name or as Fumé Blanc, has led to its being called "the poor man's Chardonnay." (Now that many of the top-rated examples cost $8 to $12, it may be necessary to redefine "poor.") In any case, Sauvignon Blanc is a very different wine from Chardonnay, which can be rich, subtle, and complex. The Sauvignon Blanc grape, by comparison, produces assertive, intense wines with a pronounced and recognizable grassy or herbaceous bouquet and taste. As Julie Garvey, of the Flora Springs winery, points out, "Sauvignon Blanc is not a wine for casual sipping. It is best drunk with food, to cleanse the palate."

Just how assertive this wine should be, however, is a subject of some controversy among its producers. There are, in general, two styles of Sauvignon Blanc being produced in California. One, reminiscent of Pouilly-Fumé and Sancerre—both wines made entirely from Sauvignon Blanc—has intense varietal character and relatively high acidity. The other, similar to a Graves, is more restrained, and may include a percentage of Sémillon, as in Bordeaux, to temper the taste of Sauvignon Blanc. Sergio Traverso, of Concannon, whose 1981 contains 21 percent Sémillon, explains, "Sauvignon Blanc is lively but short on flavor; Sémillon lacks vivacity but is more ample and lasts longer on the palate."

In practice, of course, it's not so easy to categorize each example as representing a particular style, especially as some wineries also age their wine in oak barrels to subdue some of its natural intensity and to add richness and complexity. Among Sauvignon Blancs and Fumé Blancs produced in the 1981 vintage, however, the grassy, distinctive, and balanced Kenwood ($9.50), the intense, lively Brander ($8.99), and the slightly more earthy and assertive Zaca Mesa ($8.25) are all good examples of the Sancerre style. The Robert Mondavi ($10.99, available in November) is one of the most clearly defined 1981s, with crisp acidity and some complexity from oak aging. (The 1980, also intense, is a deeper, richer wine.)

Some fine 1981s in a more restrained style include the nicely balanced, elegant, and rounded Iron Horse ($11.25); the light, attractive Sterling ($10.59), which contains 30 percent Sémillon; and the lighter-bodied, stylish wines from Concannon ($7.99) and Flora Springs ($9.95). The excellent Sauvignon Blanc of Joseph Phelps ($10.50) combines acidity and varietal fruit with balance and restraint, and seems to display the best elements of both styles.

ANYONE LOOKING FOR A RICH, full-bodied red to serve at a fall dinner would do well to try some of the northern-Rhône wines. The wines of the Rhône Valley are usually thought of as a single entity, but the vineyards are situated in two distinct areas. The most famous Rhône wine, Châteauneuf-du-Pape, comes from the southern part, near Avignon, as do the wines labeled simply "Côtes du Rhône." The two classic reds of the Rhône, however—Hermitage and Côte Rôtie—come from vineyards closer to Lyons, as does the smaller-scale Crozes-Hermitage. Not only are the vineyards planted on different soils and subject to a different microclimate (Côte Rôtie is 100 miles north of Châteauneuf-du-Pape), but only a single red-wine grape, Syrah, is cultivated; there are a dozen permitted farther south. These elements combine to produce rich, concentrated red wines that are among the longest-lived in France.

Although Côte Rôtie and Hermitage are produced in limited quantities—both appellations together account for no more than 80,000 cases—I was nevertheless able to round up nearly a dozen examples in the 1979 vintage and found a few excellent bottles, as well as several good values from the more extensive vineyards of Crozes-Hermitage.

Hermitage is considered richer and sturdier than Côte Rôtie, which is, in turn, more elegant. Of the 1979s in general distribution, the most intense was the lush, ample Hermitage "La Chapelle" of Paul Jaboulet Aîné ($20). The somewhat lighter Hermitage of Albert Larive ($11.99) is a good value.

Among 1979 Côte Rôties, an excellent example is the elegant "Les Jumelles" of Paul Jaboulet Aîné ($16.95). The full and flavorful Côte Rôtie of Jaboulet-Vercherre ($9.99) is surprisingly inexpensive, and that of André Drevon ($12.99) is also very attractive, although less intense.

Crozes-Hermitage produces ten times as much red wine as Hermitage, and its wines tend to be less concentrated. However, they are also less expensive and mature more quickly. Good examples of 1979 Crozes-Hermitage include Raymond Roure ($8.99), a particularly appealing wine that combines fruit and structure; the pleasant Albert Larive ($5.99); the flavorful and well-balanced "Les Meysonniers" of Chapoutier ($6.99); and the relatively flavorful and distinctive "Thalabert" of Paul Jaboulet Aîné ($8.75). ▬

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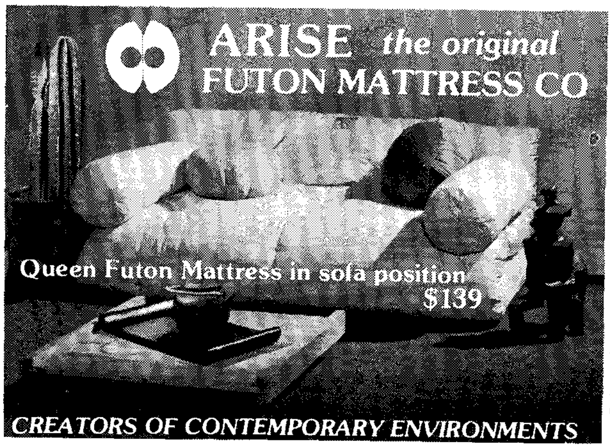
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The chosen: *Three-year-old classmates at Park Avenue Christian Church Day School.*

Operation Head Start

By Mary Alice Kellogg

"...How can parents overcome the latest high anxiety —getting children into the 'hot' nursery schools?..."

THE CANDIDATE HAD BEEN primed for months—coached, cajoled, prepared for anything. He had impeccable preinterview credentials. Contacts. References. When the examination came, he triumphed with ease, impressing the interviewer with his reserve, his poise. Being from a successful family didn't hurt; neither did the letter of recommendation from former senator Jacob Javits. The letter didn't have much to say about the candidate himself, but it praised his family, with the implication that he'd have a bright and secure future. He would be an asset to the team.

The candidate succeeded, although instead of a three-piece suit he wore shorts and suspenders. His résumé was a bit thin; this was overlooked because the candidate was only two and a half years old, interviewing for a place in one of New York's private nursery schools.

During the late autumn and early winter, when nursery schools screen new applicants, the sounds of parental panic become deafening. Parents grill one another over the phone, at work, in preschool waiting rooms. They complain about the lack of good public schools. They worry that, with the new surge of births among the baby-boom generation, there won't be enough places for all the deserving children who need them. Park Avenue Christian Church Day School received 225 applications for 60 spaces last fall, one knowing parent tells another. Having delayed childbearing until careers were established, having more money to spend on fewer children, having read all the books, they now spend their time dreading what their two-year-old will do in a room where the tops of the chairs don't even reach to an executive's knee.

Faced with today's baby wars, otherwise reasonable and intelligent adults succumb to a sort of apprehension that would seem ridiculous to them if the subject were someone else's children. Nursery-school administrators are, as a result, besieged by parental pushing that is often hard-edged, illogical, and out of proportion to the facts. And the real victims of the panic are the most innocent: the two- and three-year-olds who don't know Dalton from a doll, or Trinity from a truck. They are being dragged from one end of town to another, from interview to interview, in search of the school that will fulfill their parents' aspirations.

Consider this recent scene at Park Avenue Christian: A three-year-old girl sits alone on a sofa, struggling with a large-piece puzzle featuring the Three

Photograph by Joe McNally/Camera 5.

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Little Pigs. When she finishes, a teacher who has been watching this effort comes over and says, smiling, "Very good, Sandy. It's Brearley for you!" From the expression on Sandy's face, it is clear that while she is pleased with putting the Three Pigs back together, she is totally mystified as to what a "Brearley" is.

She may learn soon enough, for plenty of parental strivers suffer from the Harvard Syndrome. They feel that certain academically elite schools have a particularly high percentage of students going to the Ivy League. If these "feeder" schools don't have their own nursery, kindergarten, or elementary program, pop wisdom goes, they will select their younger students from a handful of feeder preschools. Competition for admission to such schools as Collegiate, Brearley, Trinity, and Dalton has always been stiff because of their fine academic reputations. But today the competition starts even earlier.

Cynthia Bing, president of the Parents League of New York, an association of independent schools and parents and an information center on private schools in New York, says, "The myth is that if you want to get into Brearley or Collegiate you have to go to certain preschools. But I recently asked the admissions director of one of the top ongoing schools [schools that offer grades beyond nursery level] how many nursery schools were represented in his 1982 entry-level class. There were 50 spaces; the kids came from 40 schools. That was a wonderful thing to hear. Harvard isn't going to take a child just because he or she went to a nursery school on East 86th Street."

James P. Jacob, director of admissions for Collegiate, agrees. "If one school contributes more children this year, next year it will probably be another school. The 42 first-graders at Collegiate this fall came from 22 nursery schools. Admissions people are not looking at the nursery school the child came from—they are looking at the complete child." And, says Lucy Littlefield, director of admissions for the Hewitt School, "it is often an advantage to be a star at an ordinary school rather than being low on the line from one of the 'in' schools. Chances are you'd have a better crack at a good ongoing school if you were not competing with loads of kids in your school."

About the only real feeder nursery schools are those that are a part of schools with their own nursery divisions. And even they may take kids from a wide range of nursery schools. This fall, for example, the Town School's 40 kindergartners came from 27 nursery schools—even though Town has its own nursery division to draw from.

But try telling that to parents. One West Side executive was so eager to get her son admitted to a good preschool that she found an exclusive East Side pre-nursery toddler group and hired a car service to take her son, barely two, across town to attend the group ... which she hopes will feed into the right nursery school ... which in turn will feed into the right ongoing school ... and so on.

Hers is a common anxiety. Because there aren't enough suitable day-care programs to meet the need, the pressure for pre-nursery-school toddler groups is particularly intense. Many nursery schools have added such programs in the last couple of years, but demand exceeds supply. It is true that such "hot" schools as Brick, Episcopal, and Park Avenue Christian have toddler groups whose members usually continue on to the nursery-school division; still, it's possible to get children who haven't been in any toddler group into the "hot" schools' nursery divisions.

In short, parents caught in "toddler-group trauma" should hang on to their perspective. "Toddler groups are lovely if you want a nice place two mornings a week for your child to play with other children, but if you're looking for a straight path to Yale, forget it," says Gretchen Lengyel, a Parents League official who also heads up a Madison Avenue toddler group (where last year there were 120 applicants for 30 spaces). "While some use toddler groups to get into nursery schools, your child can do just fine if he or she hasn't been in a group. The toddler group is a mild, gentle introduction to the outside world. Your child can get the same kind of experience from an exercise class or music class."

‘PARENTS COME TO ME EARLY IN the season and they're rational, lovely," says Tina Hall, admissions director for the Town School. "At the end of the process many of them have turned into monsters." Mitten Wainwright, director of Park Avenue Christian, agrees, adding that "nursery school is the first experience where the parents can't do things directly for the child. They're not in control. Preschool is not scary for the child, it's scary for the parents."

Their fear often leads eager parents to preschool-application faux pas they'd never commit in the business world. Lucy Littlefield recalls one father who noted on his child's application that he had graduated from "Dartmuth"—misspelling the name of his supposed alma mater.

Name-dropping is often used injudiciously. "We bristle when we start being handed names," says Tina Hall. "The kind of name-dropping we like to hear is the names of children they know in the school." Still another parental gaffe, says Wainwright, "is when parents write and say, 'You are our first choice—we

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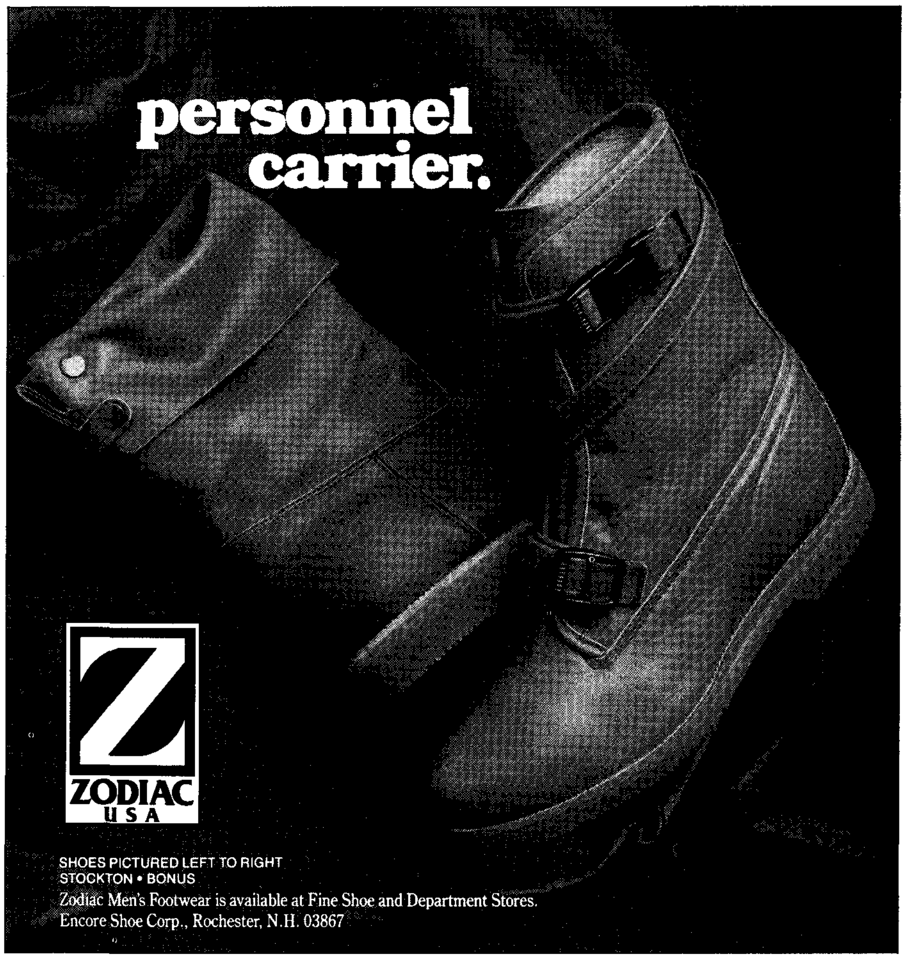

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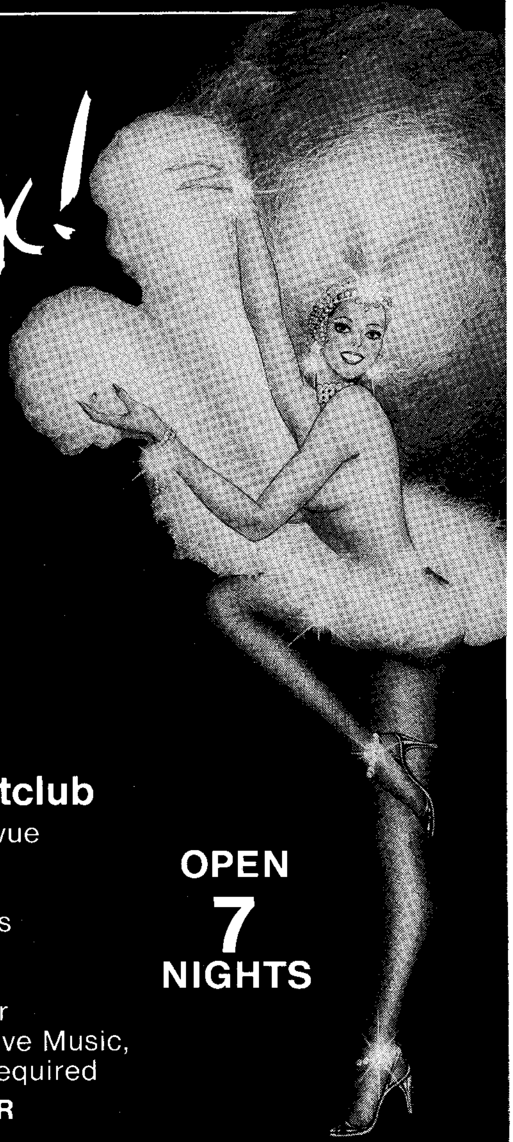

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would practically die if our child doesn't get in.' Then the child gets in and they don't send him or her to that school. Nursery-school directors are a close group, and we know what happens at each school. What if that child wants to change schools? You could be closing a lot of little doors with those tactics."

Another ploy that doesn't work is pledging lots of money to the school's development fund. Baksheesh may be fine in Middle Eastern business deals, but don't try it in the toddler wars. Other parents suddenly rediscover religion at about the same time their first child is born, if the school they want is affiliated with a church or synagogue. Religiously affiliated schools give first priority to their parishioners' offspring.

Toddler coaching seems to be rampant and can take its toll. "Last year we saw one set of parents determined to get their child into one of the top three preschools," says Mary Ellen Baldwin, director of First Presbyterian. "They dragged her to interviews all over town. That child was a nervous wreck. She was cranky, overtired." Bernice Kaufman, director of the nursery division of the Rodeph Sholom School, insists that "parents aren't really fooling anybody. No one is unaware of what children have been taught to say. Children are completely uninhibited. They always blow their parents' cover, and that's the wonderful thing about children." Preschool screeners report it's not unusual to hear a plaintive "but Mommy told me to say that" from young prospective students. "It's so absurd to see three- and four-year-olds giving each other advice on how to act on an interview," says Tina Hall. "Children pick up on everything. Especially their parents' anxiety."

Such anxiety does not grow in a vacuum, however. Judith Tell Feldman, a consultant on health-care-delivery systems, recalls that at one nursery school she visited last year "the director discussed at length the efforts she put in to keep her networks up with admissions directors of ongoing schools like Trinity, Dalton, Collegiate, and Horace Mann." Feldman and her husband, David, an orthopedic surgeon, looked at five preschools and chose three for interviews. Their son Justin now attends Park Avenue Synagogue. David acknowledges the intensity of parental competitiveness: "In my work, I interview candidates for residency programs at hospitals. I see the same type of process—letters of recommendation, interviews, pressure—transposed onto the situation where my two-year-old son is involved. When we were going through it I found myself saying, 'Please don't let him push down another kid. Please make sure he takes his nap so he won't be cranky.' Then you realize the silliness of the whole thing."

For Caroline ("Ki") Hribar, a public-relations account supervisor, her husband, Carl, an architect, and their three-year-old, Caroline, the road to preschool was filled with unexpected events—not all of them pleasant. "We both grew up in the suburbs, with nice, traditional—if stuffy—children," says Carl. "We felt that it was part of Caroline's ethnic culture that she should be exposed to the same kind of people." Ki found herself "shocked at the idea that Caroline would have to be interviewed at age two. Then I thought about it, and it made sense. But when the time came, I felt *I* was being judged. When I took her to Park Avenue Christian, one of the first things she did was to pee on the floor. I acted like this was normal; someone came in and gave her some clean clothes, we finished the interview, and off we went. During the whole process I kept repeating to myself, 'This is normal, this is normal,' over and over." (Like all other nursery schools, Park Avenue Christian is used to "accidents," and keeps a small supply of underwear and socks for emergencies.)

Less self-assured mortals would have died right there, but the real moment of anguish for Ki and Carl didn't come until a bit later. "We sort of assumed Caroline would go to Park Avenue Christian," says Carl. "Then at the end of one week we heard that acceptances had gone out, and Caroline hadn't received one. We totally panicked. We asked ourselves, 'Are we terrible parents?' The next week the acceptance came in the mail."

THE BASIC QUESTION, OF course, is: Is all this truly necessary? What do nursery schools want, anyway, and how can someone get through the application process without emerging as a burned-out wreck living with pressurized two-year-olds?

The good news: "There *are* spaces for all these children," Tina Hall says. "There are many, many fine schools, and it's simply a question of individual styles." Because parents have been applying to a raft of schools all at once—sometimes eight or ten instead of the customary three—there are no firm supply-demand figures. And the schools that are "hot" this year (Dalton, Episcopal, Town, Brick, First Presbyterian, Park Avenue Christian, Temple Emanu-el—next year one or four could be replaced by ones not on the list this year) find themselves snowed under with applications. "Yet there are a lot of choices, very good choices, that are available," the Parents League's Cynthia Bing stresses. "People should not panic. If a school hasn't been written up, that doesn't mean something's wrong with it." And Betsy Newell, former chairman of the Independent Schools Admission Association of Greater New York, de-

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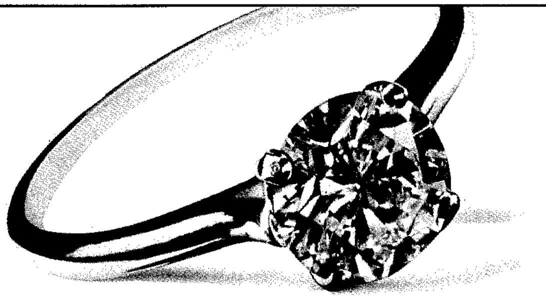

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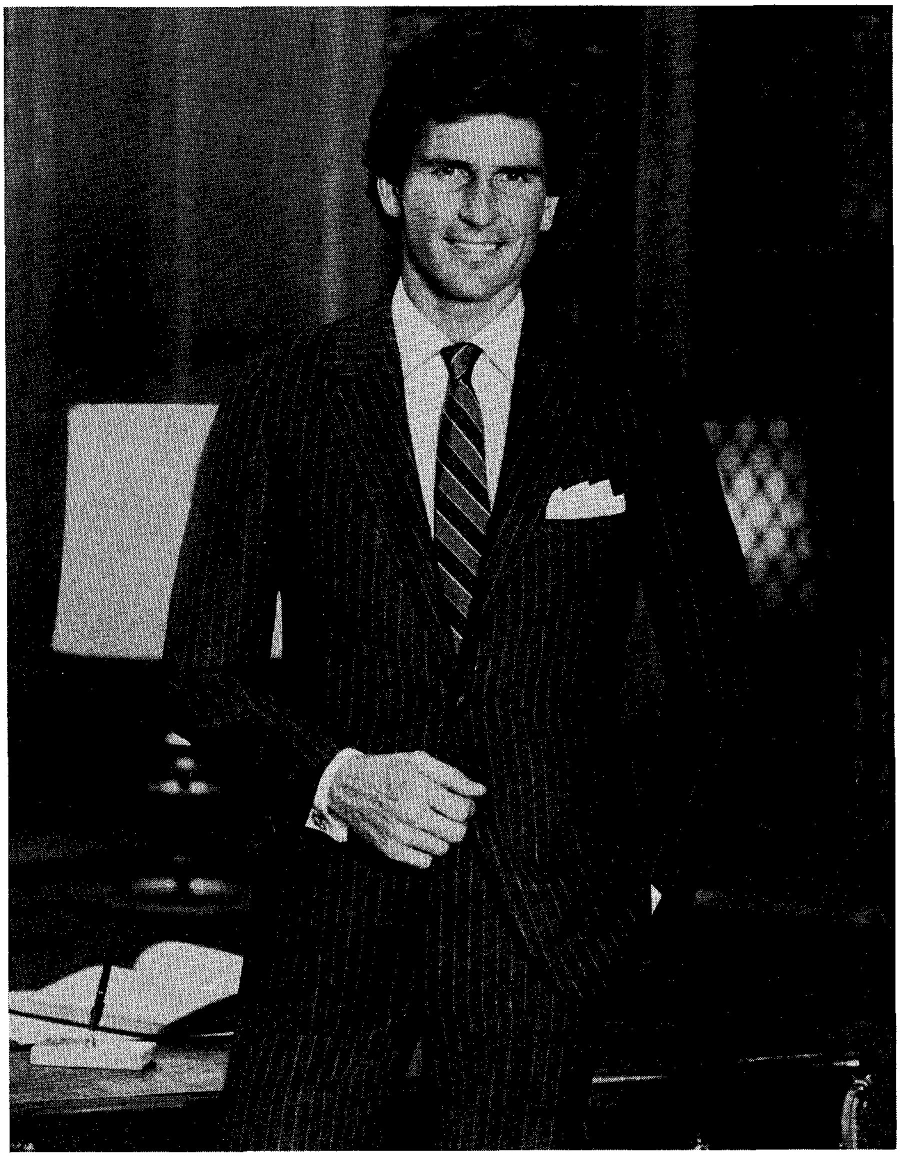

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clares, "There are literally hundreds and hundreds of available places in the nursery group. It's just that among the five or six most desirable there are a limited number of places."

For parents anxious about what schools provide what services, the Parents League of New York (737-7385) gives both information and counseling to parents of kids from toddler through twelfth-grader. Membership is open to anyone, at $19 a year. The Parents League sponsors Independent School Day every other year (this year it will hold Boarding School Day) to help parents better select schools for their children. On Monday, October 21, there will be an Admissions Forum from 10 A.M. to noon at Collegiate School (241 West 77th Street), where parents can hear representatives from New York private schools from nursery through college level explain procedures and answer questions. Another good parent resource is the Pre-School Association (663-7200), which helps families locate the kind of day-care and school situations that suit the child and come within the family's financial resources.

One parental question: What should a nursery school do in the first place? "It is possible for parents to lose track of the fact that for two-, three-, and four-year-olds a school should simply be providing rich experiences with materials that stimulate the child's curiosity and problem-solving abilities. Pushing rote learning too early inhibits a child's creative drive," says Mary Ellen Baldwin.

Do New York's nursery schools differ greatly one from another? With the exception of the Montessori schools and one special school for the gifted, city preschools are apt to be more alike than they are different in basic philosophy, goals, discipline, curriculum. The size of a school usually means more to parents than it does to children at this age. At a smaller school, the guiding tone is more apt to come from the director; at a larger school, from the individual teacher.

The purpose of a nursery-school experience is developmental. The child's world expands when he is given projects that teach that things have a beginning, middle, and end and that things started must be completed, and when he works at puzzles, at number concepts ("Every child in New York can count to two because they get two cookies at lunch," says one mother), and at socializing (taking turns, sharing). Rote learning is usually not involved in this stage. "The first emphasis is on separation," says Gretchen Lengyel. "It is important that a child feel, first, safe and secure, because preschool is often the first venture outside the family that the child has."

Discipline, nursery-school directors insist, is pretty much the same all over, but to parents it is highly subjective. One parent looking at, say, Brick Church

School might feel that things are well ordered, while another parent looking at the same school might find the atmosphere too strict for his or her taste. "Trust your stomach in choosing a nursery school," pleads Lengyel. "Look at the teachers. Are there good vibes? Check to see if everybody's smiling—the teachers, the children, the director. Visiting a school at arrival time is a very good idea; it's very telling. You can also see how teachers handle 'tough' situations—balky children, children who are upset—and judge for yourself if it fits in with your style."

There are some small differences from school to school, since each school reflects the approach of its director. But all schools cover the developmental needs of the children in pretty much the same way. Any slight deviations—an emphasis on arts a bit more here, science a bit more there—are just that... slight. And no one school will do better than any other school in preparing your child for knockout scores on the tests administered by the Educational Records Bureau (E.R.B.).

The E.R.B. tests are required for applicants for kindergarten through twelfth grade in most of New York's private schools. What do they measure? Can you tutor your child?

Testing at the kindergarten (four- and five-year-old) level takes about 40 minutes and is done in many nursery schools; if the child doesn't attend one, testing can be done at E.R.B. headquarters, on East 80th Street. The test itself is a little pencil work, a little talk on a one-to-one basis. It measures the child's ability to follow simple directions, his ability to sit still for some period of time, some motor coordination, and word usage. "The kinds of things we are looking for can be done just as well with kids who have not been in preschool at all," says E.R.B. executive director Margaret Corey. "And coaching doesn't do any good." Mitten Wainwright explains to worried parents that "by its nature you can't prepare a child for the E.R.B. In a normal nursery-school curriculum, the child has been exposed to everything that's on it anyway." Yet some parents persist. There are whispered rumors that this or that school actually has a copy of a test tacked to the wall, or that some schools "teach to" the E.R.B. tests—rumors patiently and strongly denied by admissions directors.

If that doesn't stop you from worrying, hear Tina Hall: "Often an E.R.B. tester can tell when a child has practiced. Remember, E.R.B. testing is only one of three vital pieces of information needed for admission to ongoing schools. The other two—the interview and the nursery-school report on the child—are terribly important. A school has to look at the whole child, and E.R.B.

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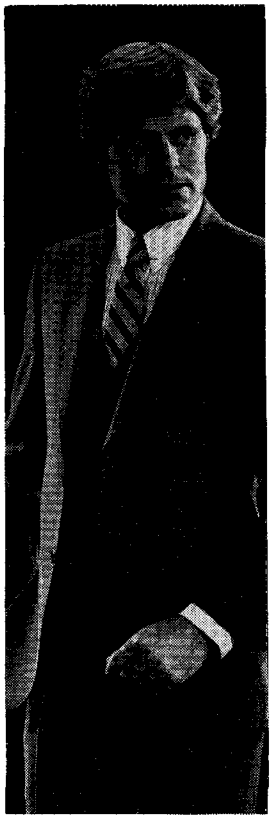
tests only how a particular part of a child works."

IF YOU'VE READ THIS FAR AND STILL want to place your child in a private nursery school, know that the application procedure isn't that complicated. (And also know that the situation outside Manhattan is somewhat easier than that within the borough—and Upper East Side schools are particularly sought-after.) On the surface, application to preschool could be relatively painless. Schools usually give a parents' tour, with time for parents' questions. There's an application, which may or may not request letters of recommendation for child as well as parents. The child's "interview" can be a brief chat with a teacher on a one-to-one basis, or fifteen minutes with three or more children in a classroom (parents may or may not be allowed in the room). If your child acts up, don't worry. "We take it as a compliment if he screams and doesn't want to leave," says Wainwright. "It's better than his screaming because he doesn't want to stay."

The schools are looking for a child who won't belt the others, who has some degree of socialization and cooperation with other children. "I assume from the beginning the child will be a terrific kid," says Littlefield. Gretchen Lengyel stresses that "every preschool class is supposed to have a range of personalities in it, from the very shy to the bright and bubbly. Quiet behavior doesn't have a negative effect. Truly belligerent behavior can be a problem if the child is off-the-wall and the parents think that's adorable. After a school sees the must-take siblings, the staff has a better idea what personality types can fill in the gaps in the class. But parents cannot know the makeup of the class beforehand." While it's nice if a parent knows someone on the school's board of directors, it often doesn't help at all. The comfortable child—shy, bubbly, or in between—is the best credential of all.

Are the parents being judged as much as the child? While Littlefield says "apples don't fall too far from the tree," directors are quick to stress they're looking to see how comfortable and warm child and parents are with one another. Acting normally, as Ki Hribar did when Caroline had the accident, can go a long way in an admissions situation.

Admissions directors like to see both parents ("I give ten points for a father coming along on an interview," says Littlefield), if possible. They frown on the child's being brought for an interview by a housekeeper or nanny. They like good manners, a firm handshake (easy to teach at home), and parents and children who wear clothes they are comfortable in (Littlefield, however, advises that parents should dress "as if it were a job interview"). They realize that kids



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will behave like kids; your child no doubt has charms and flaws they've seen ten times before. They don't like parents who come on too strong—try to bully, buy, or bedazzle their way in. They do like appropriate references: from someone who has a child already in the school, someone on the school's board, or someone who really knows the child and family. They don't like parents' trying to get their children in before they're the right age—"It's always best to be the oldest in a group rather than the youngest," cautions Tina Hall. They do appreciate a sincere note—not a barrage of letters, calls, or business contacts—after a visit, to show interest. They want parents and children to be on time, to let the interviewer set the tone (stories of kids clamming up because Mom told them to, when the interviewer really wants to have a dialogue with them, are plentiful).

And some final advice from school staffers and from parents who have run the preschool gauntlet: Think short-term. Don't anticipate Harvard—anticipate the next grade. Don't apply to fifteen schools (or to just one important one). When you've narrowed your choices to three or four, then go interview. To subject a two-year-old to more schools than that can be cruel. It can also be helpful to tell your child what an interview is and that it will be fun; to say that everything hangs on these fifteen minutes, on what she says or what toys he picks up, is to invite disaster.

It's important not to let the rumor mill about the best schools get to you. "Anybody who sends a child any further than around the corner or, at most, ten blocks away is crazy," says Lucy Littlefield. Maybe your friend thinks Dalton is best for her kid, but Rule No. 1 in the preschool battle is to stick to your neighborhood—there are decent preschools in almost every one, and chances are your child will be less tired and more enthusiastic without a commute.

If you've heeded these words, culled from interviews with parents and admissions directors, and if your child has not thrown another tot out the window during the playtime interview, then she or he will be prepared. So will you. There is, however, one Harvard comparison that can accurately be made: New York preschools sometimes charge Ivy League tuition. Costs—with no extras—can range from a low of $350 a year (International Play Group) through $850 a year (Central Synagogue, Epiphany) to a high of $485 per month (Children's All Day). The tuition depends on the number of days and particular programs that a parent might want. At Children's All Day, for instance, children attend all day, five days a week. At others, they might attend two hours a day, two days a week. It's wise to comparison-shop—as if parents in New York could do any less. ■

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Equipped: *The Lenox Hill Hospital emergency team hooks up a victim to the EKG monitor.*

Photograph by Joe McNally/Camera 5.

ONE SPRING MORNING, MARK FELDMAN, as we'll call him, a 52-year-old computer engineer—and a jogger—began to feel pain in his chest whenever he exerted himself. Over the course of the morning, the pain became so terrible—a squeezing sensation in the center of his chest—that he left his midtown office and took a cab to the nearest emergency room, at New York Hospital.

The screening nurse immediately whisked Feldman into the emergency-care area, where an electrocardiogram was taken, and he was hooked up to an electrocardiographic (EKG) monitor. The luminous green line on the EKG screen showed his heart's rhythm, and the electrocardiogram indicated that he had had a heart attack.

Twelve minutes later, the EKG line began to go jagged. Feldman's heart was going into ventricular fibrillation, a wildly irregular rhythm; it had ceased to function. Using a device called a defibrillator, doctors and nurses immediately shocked his heart back into a normal rhythm and then injected him with lidocaine to stabilize it.

Within a fortnight, Feldman had recovered completely. The reason: He had gotten to a good emergency room in time, an emergency room properly equipped to provide immediate care for heart-attack victims. Because not all of the hospitals in the city have such emergency rooms, if you are having a heart attack, the hospital you go to can mean the difference between life and death.

There are 87 hospitals in the five boroughs, and 73 of them have both emergency rooms open to the public around the clock and coronary-care units. As of last week, 40 of these had been designated Emergency Heart Care Stations by the New York Heart Association. Other hospitals—Columbia-Presbyterian Medical Center and Mount Sinai Medical Center, for example—may meet the Emergency Heart Care Station standards and are capable of delivering excellent care, but for a variety of reasons have chosen not to participate in this voluntary program.

A good 24-hour emergency room is distinguished by a few essential features that mean first-rate cardiac care: Doctors are always on duty or easily reached; the proper equipment—portable defibrillators and EKG monitors—is handy; the entire E.R. staff has had proper training in cardiopulmonary resuscitation (CPR). In addition, the emergency room should be in a hospital with a coronary-care unit, because heart-attack victims must be closely watched for several days.

The Heart Association started the Emergency Heart Care Station Program after its 1974 survey found that a surprising number of hospitals with coronary-care units and 24-hour emergency rooms did not meet these standards. Sixteen percent didn't have an EKG monitor stationed in the emergency room; 48 percent didn't have a portable defibrillator; 35 percent failed to place patients with suspected heart problems immediately on the EKG. Follow-up visits revealed that in 59 percent, doctors and nurses were not trained properly in CPR and advanced life-support techniques. The Heart Association had been fighting for years to get the city's health-care bureaucracy to establish regulations that would not only eliminate the long delays in receiving emergency care but upgrade the care provided in many emergency rooms. But it had met with little success. So, after seeing the results of the survey, the association started a voluntary program to encourage hospitals to meet basic standards for emergency treatment of heart-attack victims. Hospitals can ask the Heart Association to inspect them, and if they meet the standards they will be designated Emergency Heart Care Stations. In the last two years, the number of Emergency Heart Care Stations in the city has doubled.

The term "heart attack" has a fatal ring to it, but a substantial majority of the deaths that result can be prevented with prompt intervention. In fact, the dramatic 25 percent drop in the number of deaths from heart attacks noted in a 1968–78 government study is due in part to advances in emergency heart medicine.

In most cases of heart attack, it is not the actual attack that is the killer but derangements in the heart's electrical rhythms that usually occur one to two hours afterward. During these critical hours, the heart muscle, damaged by a lack of oxygen during the attack, can go into spasms of wild, rapid contractions, or even stop completely, starving the brain and the body's organs of oxygen. These arrhythmias, while still the biggest cause of death from heart attacks, can most often be controlled in modern hospital emergency rooms.

At a good emergency room, all arrivals are screened to make sure those with heart attacks receive prompt, priority attention. All those having chest pains suggestive of a heart attack are considered cardiac emergencies until proved otherwise.

New York Infirmary–Beekman Downtown Hospital, which serves a large population of potential heart-attack victims—the financial district—adheres closely to this policy. Screening nurse Emilia Frederick is stationed right by the front door so she can spot trouble immediately.

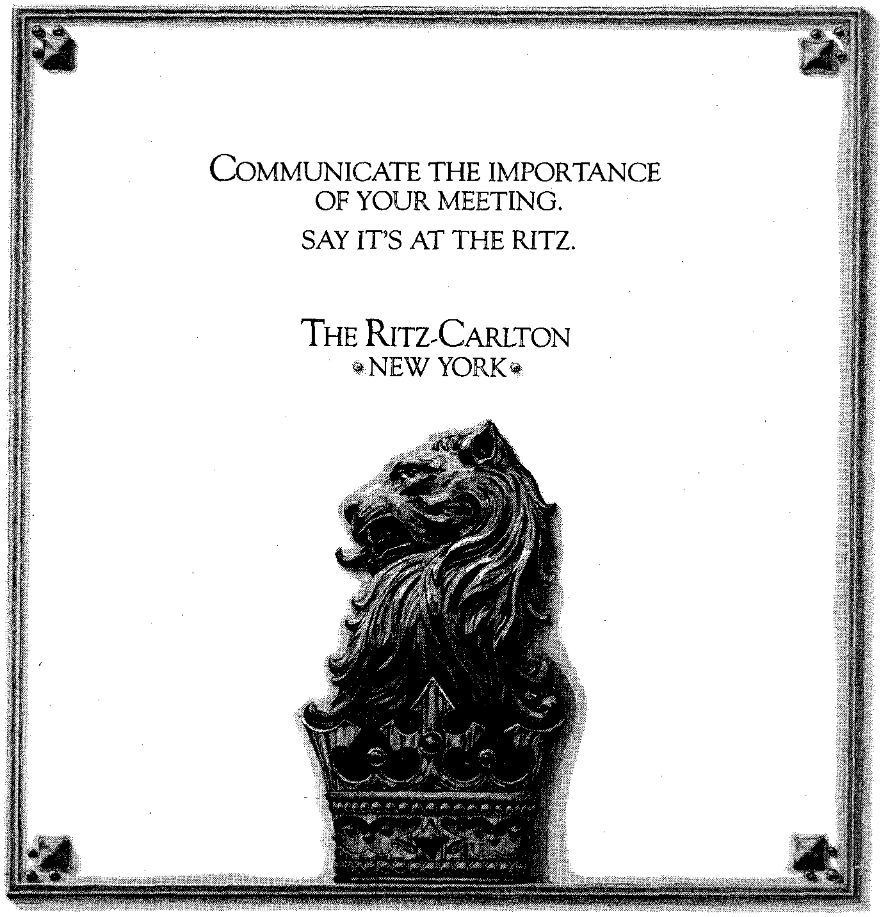
"Lunchtime, or after a long holiday weekend, is our peak period," says Frederick. "That's when we get the stockbrokers and business executives. They see all that work piling up, they've been having chest pains all morning, and at lunchtime they decide they better come in."

Frederick, cheerful and efficient, swiftly takes the medical history, blood pressure, pulse, and temperature of every patient who walks in. If a person talks about chest pain or shows signs of having a heart attack, Frederick takes him firmly by the arm and puts him in a wheelchair or marches him at once into the emergency-care area. "I don't call a stretcher—that only makes them more anxious," she explains. A smile, a small joke, and a Smurf who perches on her stethoscope all serve to put the patient at ease. Anxiety only puts more stress on the heart.

Once in the emergency-care area, Frederick immediately reports to the nurse on duty (doctors may be busy with other patients), and if no one else is available she herself takes an electrocardiogram and puts the patient on the EKG monitor.

New York Infirmary has a first-rate emergency room. But a good emergency room can save lives only if the patients get there fast. The classic mistake of many victims is waiting for hours before going for help. The national average waiting time between the onset of symptoms and the patient's seeking medical attention is three to five hours (one stockbroker is known to have had a heart attack in London and taken the next flight back to New York in order to see his own doctor), and that is one reason heart attacks are still the number-one cause of death in the United States.

In order to prevent such delays, Dr. Paul Kligfield, a New York Hospital cardiologist, suggests discussing the possibility of an attack with your personal physician—no matter how unlikely it might seem. "He is the best one to know if the services provided by your local hospital are adequate," he says, "or if you should risk a congested drive to get to an Emergency Heart Care Station. The thing to do is plan at home, and at



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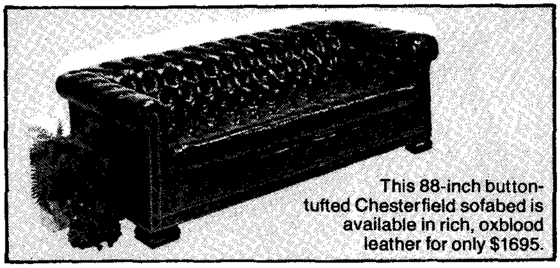

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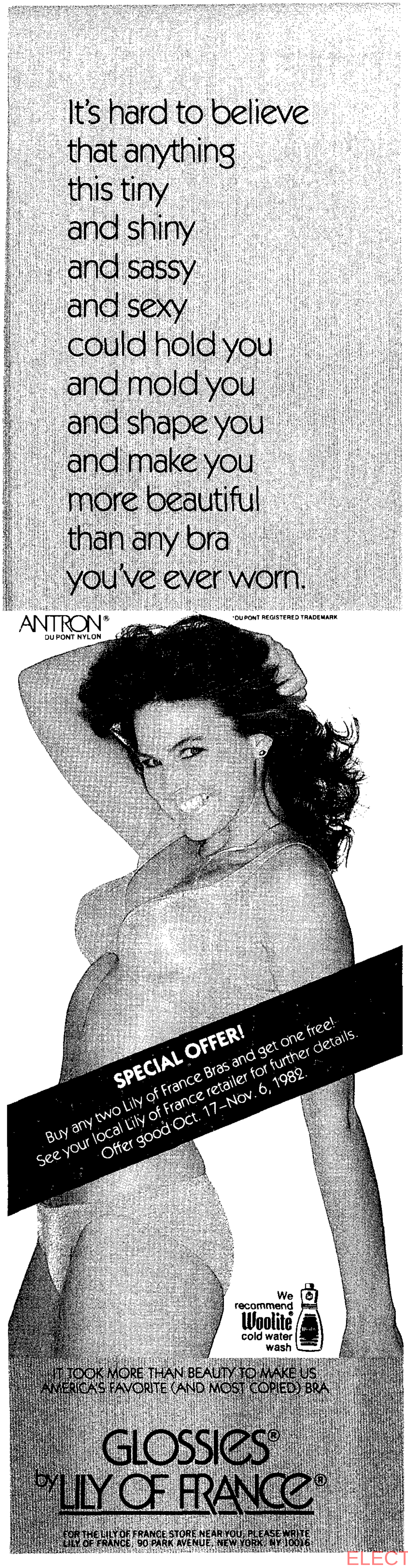
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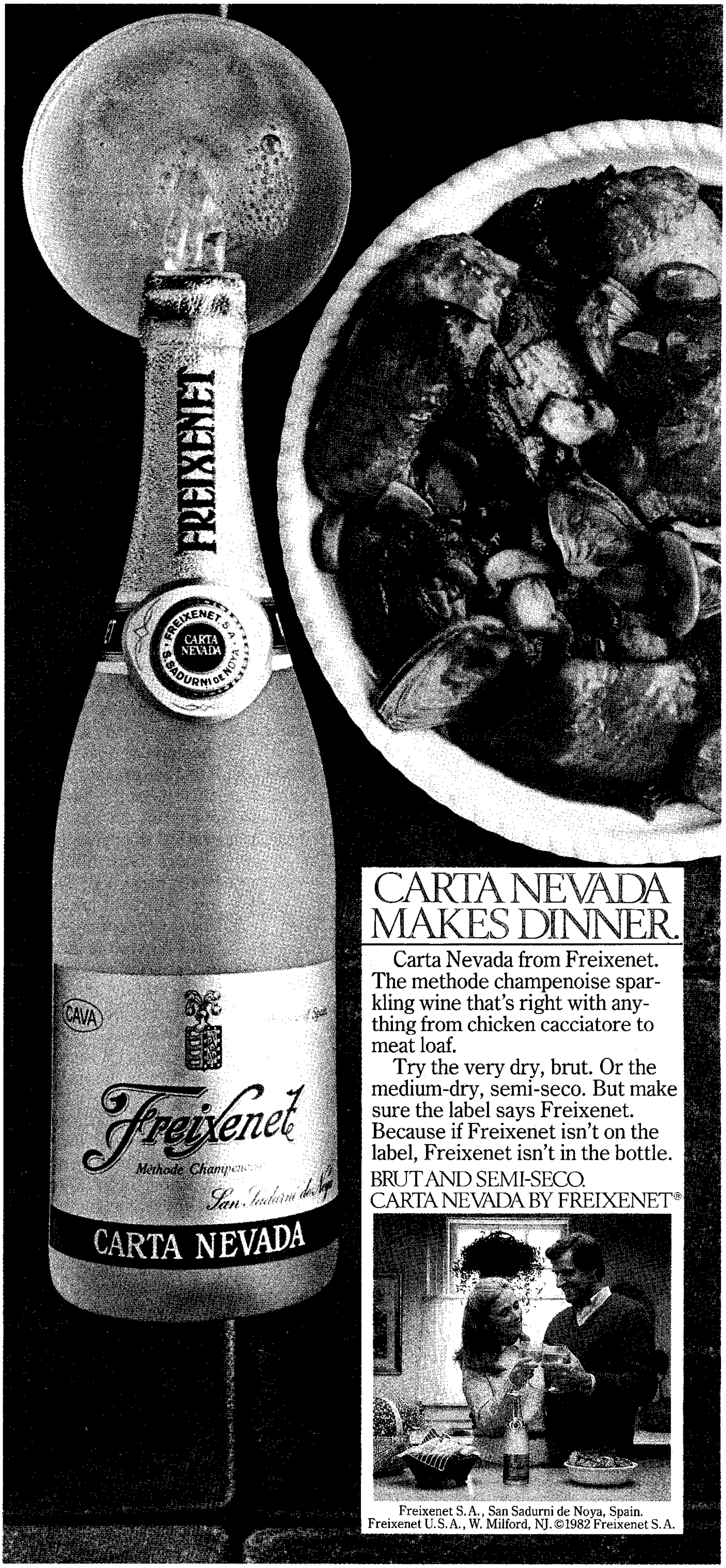

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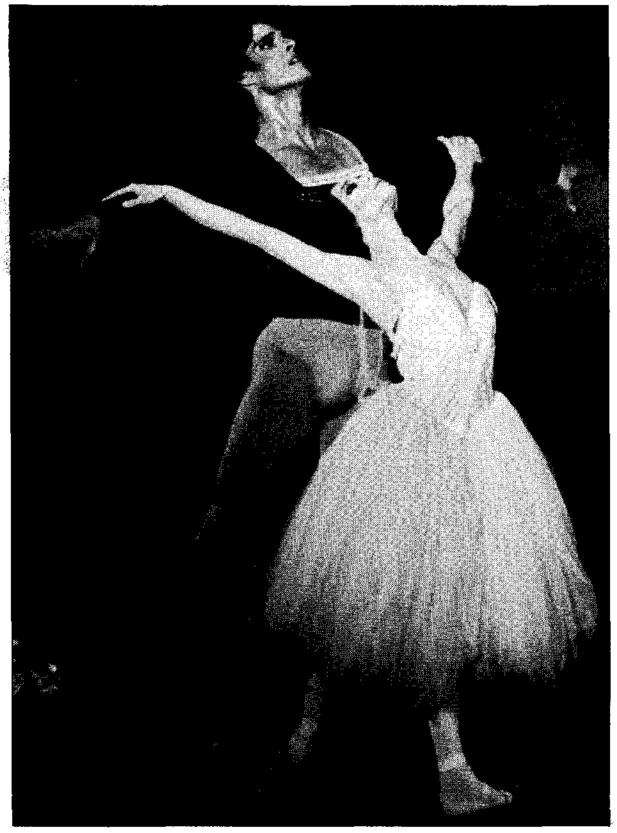
GISELLE REBORN

"...Still a fragile girl-child, image after image full of fresh meaning, Gelsey Kirkland proved that no one can touch her..."

Gelsey Kirkland WAS SUPPOSED TO BE *the* ballerina of her generation—the contemporary equivalent of Pavlova, of Ulanova, of Margot Fonteyn. Bred at the School of American Ballet, a star first with the New York City Ballet, then with American Ballet Theatre, she was the dancer who had everything—an exquisitely proportioned body, crystalline technique, fervent imagination. Yet her only recent appearance has been in a suburban college auditorium in a makeshift production of *Giselle*—just Act II, at that.

Emotional problems and related troubles with drugs have plagued Kirkland's career, threatened to wreck it entirely. The Eglevsky Ballet, a regional company based on Long Island, risked her sometimes erratic reliability for what it might gain from her presence—and won. From her tremulous entrance to her poignant parting from Albrecht, Kirkland proved there is no one to touch her.

At 29, she looks more than ever like a fragile girl-child, a terrific asset in Romantic-era roles. She has lost some of her tempered-steel strength, but none of her ability to make every step legible. She's even more pliant than before, whisper-soft in her footfalls. Yet these points—critical ones for lesser dancers—seem insignificant beside her extraordinary perception and power of fantasy.



The Eglevsky's *Giselle*: *Patrick Bissell and Gelsey Kirkland.*

As the commanding Myrtha summons her from the grave, the creature Kirkland evokes is not a detached spirit like the rest of the Wili tribe. She is very close to the living Giselle of Act I—bewildered by the tragic outcome of her innocent, unreserved love. It is this unquenchable love, which Giselle carries over into the world of death, that saves and redeems Albrecht. In Kirkland's performance, it became almost tangible. She also divined the macabre, even necrophilic, undertone of the ballet, giving her first movements an amorphous quality that suggested decaying flesh.

Image after image was filled with fresh meaning. Defending Albrecht from the Wilis' vengeance, Giselle leads him to the gleaming cross that marks her grave, then stands protectively before him, arms stretched wide, her body, in its flimsy, pale costume, a second, shadow cross. As Kirkland took the position, she arched breast and head softly backward on a single, slow breath, so that the move was like a long, sad, passionate sigh. What inspiration it was to echo that telling gesture elsewhere (once as Albrecht lifted her into the air), so that it became a metaphor—not just for Giselle's profound love and regret but for the mood of the entire act.

Patrick Bissell was Kirkland's devoted partner on this occasion. He is rather too tall for her and lacks her affinity for works of a bygone age, but no one could have escorted Kirkland with more care. His Albrecht was acted conscientiously throughout, some passages with genuine feeling; his dancing was, as always, superb. The only other element in this production worthy of its ballerina was the clever backdrop provided by Edward Gorey: two profuse weeping willows etched in black on a lavender ground, with a moon in eclipse suspended between them.

The regular members of the Eglevsky troupe were not at their best in this ballet, although other works on the program showed their increasing vitality. Laura Hood made a brittle, unsteady Myrtha, and the corps seemed woefully under-rehearsed. As staged by Jorge Riveron and Kim Vickers-Nass, the traditional choreography took on several eccentricities, such as Hilarion's meeting his end in a Wili gridlock.

Eliot Feld's NEW BALLET, *Straw Hearts*, IS set to songs popular at the turn of the century, and its lead couple and three backup pairs cavort through tintype situations. The fellows are dapper in their straw boaters and pin-striped tights, the girls delicious in their frothy pastel dresses and parasols. The choreography is a demonstration of Feld's undeniable virtues—strong formal craft and streetwise cleverness—and his maddening flaws—restrictive control and a compulsion to belabor every point.

Still, I'd see it again (it's in repertory at the Joyce Theater, through October 24) for Gianfranco Paoluzi's big number. An anachronism among today's beautiful, long-limbed ballet boys, Paoluzi has a large, bony man's head, the face filled with character. The oversized head and his stolid chest might belong to a comedian with a gift for pathos; they contrast amusingly with the dancer's lithe legs and neat, fleet feet. From hip to toe, Paoluzi is a classical virtuoso—pure, clear, and exceptionally light.

Feld has made him an extended solo that builds from the formal opening moves of classroom adagio, through a lexicon of turns and aerial beats, to tearing circles of leaps, the steps' complexity increased by quick shifts in direction. The wit of the solo lies in the way it's divided into segments—a necessity, so the performer can catch his breath. Be-

Photograph by Eduardo Patino.

fore each section Paoluzi draws off his gloves with exaggerated care and hands them, along with his hat and cane, to three pretty admirers; after each stint he reassumes his property—the perfect dandy. I liked Paoluzi enormously, and I admire Feld for understanding and articulating his singular gifts.

FOR ME, THE ONLY PALATABLE PART OF the fare **Alwin Nikolais** is serving up at the City Center (through October 24) is the selection of hors d'oeuvres that opens the programs. A taste is just enough of Nikolais's mix of movement, gurgle-and-bleep synthesizer sound, and play with colored light.

A new work, *Pond,* is a little long even at eleven minutes. Here the stage is dark, mysteriously spattered with globules of light. A small clan in unitards, seated on cushioned skateboards, glide to and fro, like algae drifting in a gentle current. From time to time a disturbance in the eerie calm of their world makes them tremble spasmodically. Dancers of the Nikolais school play such protean creatures well because of their highly developed ability to move parts of the anatomy in isolation. A shoulder, a thigh, the pelvis, or the head abandons its customary role in the body's gestalt and behold—a new species.

Then what? Nikolais's work isn't sustaining because the choreographer doesn't know where to go from there. *Pond* offers his usual setup: the potent environment, the strange, amorphous creatures. Yet these proceed to do nothing more than couple like conventional sweethearts, aligning their upholstered wheels, twining limbs, and cozying up. Surely this is a failure of the imagination. That it's not very interesting as dance is almost beside the point.

The Nikolais engagement marks the opening of the refurbished City Center Theater, and the news in that department is all good. Thanks to radical surgery (a tilt job) on the orchestra level, the sight lines are much improved, and all patrons—not just basketball players, fashion mannequins, and those past Row M—can see the dancers' feet. The inner lobby that wraps around the orchestra seating, formerly as dismal as the corridors of my old high school, has been widened and brightened into an elegant promenade.

The Moorish gingerbread that festoons this former Masonic temple has been faithfully preserved but brought into line with a sophisticated color scheme of ruby, brown, and beige. The intangibles are, of course, intact: memories of performances by the many great dance companies to whom the house has been home.

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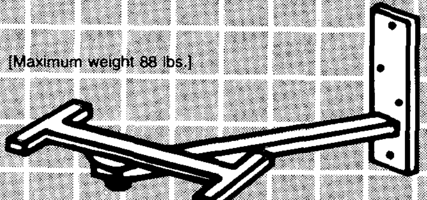

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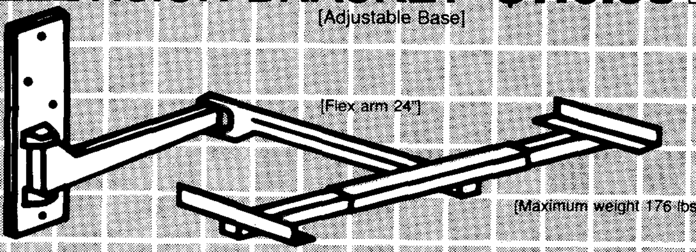

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been selected by the seers of dance journalism as the next Twyla Tharp/Laura Dean: "We have seen the dance of the future and it works" (New York *Times,* November 11, 1980). Amid declarations like this, can there be a small murmur of dissent?

Fenley's recent solo concert to Peter Gordon's Danceteria-Muzak displayed a sturdily built young woman with the shorn hair, huge eyes, and lush lips of a French starlet. Careening around the space, she traced baroque shapes with her arms—for over an hour. If her material had any originality, it was exhausted in a matter of minutes.

Fenley herself is inexhaustible. Endurance is her strong point. She trains for her work not with conventional dance classes but with physical culture: Nautilus maneuvers, weight lifting, jogging. Her publicity invites our awe with the fact that she runs five miles daily. Perhaps it's not for me—a mere three-miler—to say, but I find her personal best unremarkable.

BRIAN MACDONALD SIGNED ON AS BOTH choreographer and director of the New York City Opera's new production of **Alceste.** He did better wtih the singers, deploying the all-important chorus in the studied, graceful friezes of an Alma-Tadema painting. Draped in their Hellenic robes, they lamented, rejoiced, and otherwise served as picturesque living scenery. But when it came to the real dancing—led by guest artists Denise Jackson and Jay Jolley—he failed to reconcile the Grecian-urn motifs with his basic ballet vocabulary. This can be done—and exquisitely, as Frederick Ashton proved 31 years ago with his *Daphnis and Chloe.* It is, I'm afraid, a matter of talent.

THE DANCE COMMUNITY LOST AN IMPORtant presence when the critic **Walter Terry** died early this month at 69. His career, charted in his collected reviews, *I Was There,* paralleled the development of American ballet and modern dance from obscure arts to popular ones. Walter himself was instrumental in bringing about this wider appreciation. He reported—for the Boston *Herald,* the New York *Herald Tribune, Saturday Review.* But, more than that, he explained and he proselytized—in print and from the lecture platform—so entertainingly, audiences were converted with an anecdote. Often, Walter's stories centered on the friendships he had forged with many of the century's stellar artists; his pleasure at being part of their world was both innocent and touching. His generosity to younger colleagues was celebrated. He lent books, advice, support—and his energy was contagious. He was one of dance's great enthusiasts and a lovely man. ■

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ALL'S WELL THAT ENDS 'GOOD'

"...*Good* makes no literal or literary sense; in *Jamey Foster,* plot and character are subsumed by relentless whimsy..."

CONCERNING WHAT MAY HAVE BEEN THE late Cecil P. Taylor's best effort, *Bread and Butter,* the English critic Harold Hobson wrote that "if the play is about the sadness of time's destruction of our ideals," it is a very grave point that the two principal characters "never really had any ideals at all." In Taylor's new (and last) play, **Good,** imported here in the Royal Shakespeare Company's production, the same problem obtains; this tale of how John Halder, a "good" German, gets sucked and suckered into the Nazi party fails right off the bat by not persuading us that we are dealing with a man of parts and ideals.

Halder is a novelist and professor of German literature (a Goethe specialist, and some feeble attempts at a Faustian analogy are hauled out) who has a senile mother, a no-longer-loved wife, and imaginary bands playing in his head. The wife is a bit of a frowsy dilettante and the mother rather a nag, which proves reason enough for one of Halder's two novels to advocate, it seems (altogether too much in *Good* only seems), euthanasia. This alerts the Nazis to our obscure academic and minor novelist, and forthwith they seduce him into becoming a major in the S.S. and architect of Auschwitz, even though his best friend is a jolly Jewish doctor, Maurice Glückstein. Helping in the seduction is the circumstance that Halder leaves his wife, Helen, for Anne, an amorous student, who is likewise full of goodwill and gradually drawn into becoming a paragon of Nazi womanhood.

Good makes no literal sense. No novelist-professors of literature became S.S. officers—the last thing the S.S. wanted or needed; indeed, writers of the elitist or rightist persuasion did not even make it, or want to make it, into the party on any level—*vide* George, Jünger, Benn, et al. In no case would the Nazis have picked such a marginal and irrelevant figure to confer prestige on their final solution; but if such prestige was the aim, why is Halder kept out of the limelight and not put to publicity use? Anyway, as written, the character of Halder could not have liquidated even the roaches in a small apartment, and could hardly have passed the physical examination required to get into the S.S.

Good Germans: *Felicity Dean, Alan Howard.*

And the play makes no literary sense, either. The relationship between Halder and the women in his life is insufficiently developed, and does not appear to be of the kind to drive a man of even middling intellect and character into monstrousness. Similarly, the friendship with Maurice is never properly established or dramatized, either in its strength or in its dissolution. And the blandishments or pressures of the Nazis are far too simplistic. Matters are further bogged down by Taylor's insistence on cocktail-party Brechtianizing. By way of an amiable alienation effect, we get an onstage band that continually butts in, various song turns by diverse cast members in German or English (with some songs wholly out of place and time), and steady scrambling of scenes, so that everything is interspersed with or superimposed on everything else. This effectively shoots down the few fledgling ideas *Good* may have, and sacrifices minimal communicativeness to Brecht and circuses.

I don't know how much of this is attributable to Howard Davies, the director, whose only other production I have seen, *Piaf,* had many similar mannerisms, though *Good* goes it one or two better. When it comes to mannerisms, however, no one could surpass Alan Howard as Halder. It is hard enough for an American audience to swallow these Germans with British idioms and accents, but Howard often veers into a lower-class Liverpudlian sound that ill accords with a pedantic German professor. And he makes as many faces as Belloc's Maria, especially one grimace with the corners of his mouth turned down and the eyes on a collision course—cute and droll, but what is it doing here, over and over again? He also has a funny crouch as if trying to catch a runaway goose, funny hesitancies and eruptions in the voice, and a funny shamble that can turn into a strut—mercurial changes from one extreme of caricature to the other. For everything in this otherwise often distinguished actor's performance is here turned into a comic strip, until, at the very end, when Halder hears, or thinks he hears, a *real* band (a tidy, facile dramatic conceit), Howard becomes abruptly, unearnedly sinister, and thus still a caricature.

The supporting cast is uneven. Meg Wynn-Owen is adrift in the part of Helen, more random and frumpish than necessary, and evidencing a slight but unsettling lisp. As Anne, Felicity Dean is pale of aspect and performance—almost to the point of transparence, if not evaporation. But Marjorie Yates makes the mother straightforwardly believable, Gary Waldhorn cannily tempers Maurice's warmth with asperity, and Nicholas Woodeson brings a nicely slippery coerciveness to a brace of Nazis. Ultz has come up with a beige stage on which dozens of third-degreeish lamps slant down in ominous obliquity to cast Beverly Emmons's flatly white, bullying light. Nothing else about *Good* has comparable efficacy. For this play that ap-

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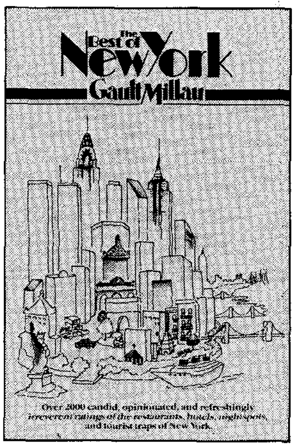
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pears to address itself to a serious intellectual problem has almost nothing to say on the subject, and proceeds to disguise its nugacity by resorting to any number of modish—or, rather, outmoded—strategies. The result is neither intellectual nor honest non-intellectual theater but a flabby pseudointellectual rodomontade.

THE ONE THING THAT WORRIED ME about the delicious *Crimes of the Heart* was whether its young author, Beth Henley, had shot her wad with it. Here comes her third full-length play, **The Wake of Jamey Foster,** and it certainly looks like recycled *Crimes.* We're back in the playwright's actual homeland, small-town Mississippi, and back in her spiritual domain, the Gothic South that stretches from Poe to Capote, from Welty to Williams, from O'Connor Peak to McCullers Gulch. Here the eerie goes arm in arm with the grotesque, the crazy is identical twin to the quotidian, and no one—not even the shedder—can tell whether tears flow from grief or laughter.

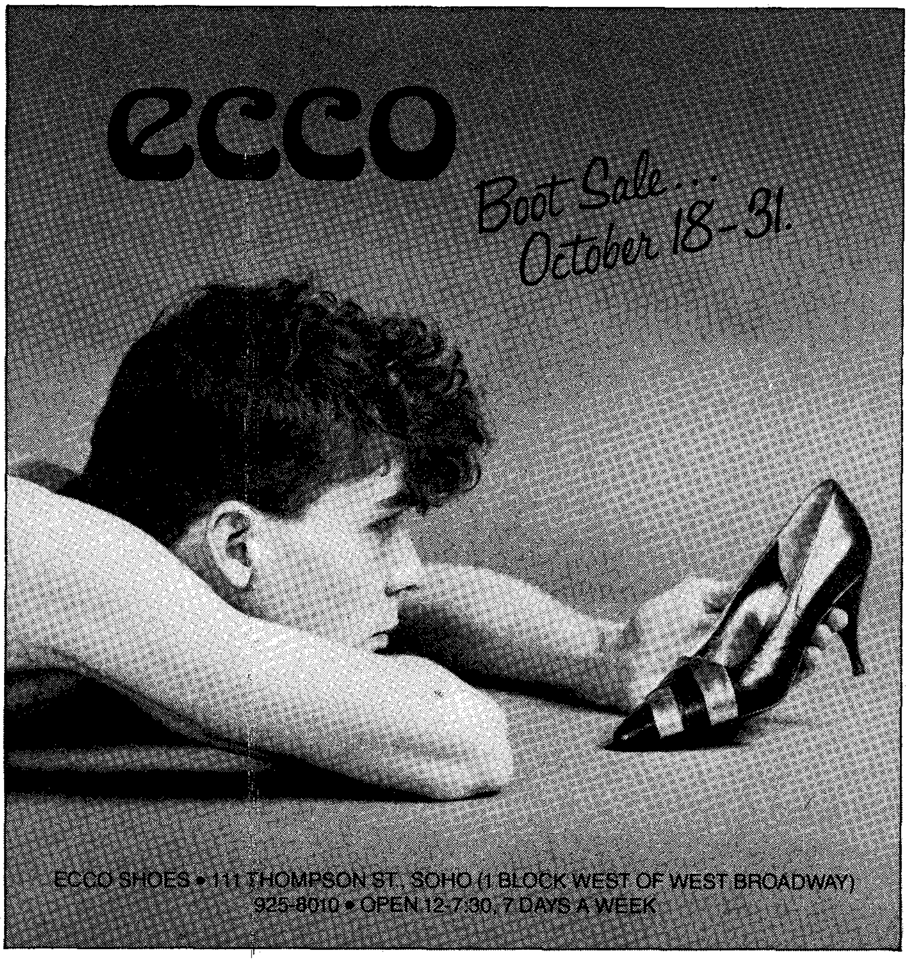
It may be that this tragicomic whimsicality has become an incipient cliché, or it may be that Miss Henley has become too prodigiously adept at conjuring it up without anchoring it in solid, universal humanity, but in *Jamey,* unlike in *Crimes,* there is too much head on too small beer. Whirling around the corpse of Jamey, laid out in his living room, are: his absurdly plaintive brother, Wayne, an earnest nose-bleeder; Wayne's rich, plain wife, Katty, whose womb and good intentions steadily miscarry; Jamey's widow, Marshael, a young woman full of unfulfilled longings and poetic caprices; her sister, Collard, compensating for her alleged dumbness with genuine vagabondage and promiscuity; Leon, their good-natured dunderhead of a brother who works (if he does) as a turkey jerker; Pixrose, a bizarre adolescent orphan who may be a pyromaniac; and Brocker Slade, a hard-soft farmer whose pigs are given to exploding, whose flea-infested dog may not really be his, and whose love for Marshael may or may not be answered. As for Jamey, he was a talented, lazy fellow who ended his education, his novel, his marriage, and his life without really finishing any of them.

Offstage, there are more oddball characters: parents, children, birds, the cow that kicked Jamey to kingdom come, the aforementioned canine that is "more fleas than dog" and has been chewing on the same stick all his life, and even an incongruously white Cadillac convertible in which Collard arrives mud-bespattered from top to toe. Yet about what happens I could not tell you if I wanted to, for plot has become totally subsumed by characterization, and the characters have been totally consumed by eccentricity. There are a few authentic laughs here and there, and rather more inchoate chuckles and embryonic giggles as the play often plops into the facile ("Smile!" says Brocker to Jamey's corpse as he takes snapshots of it) or wanders into the contrived ("I don't like navy," exclaims Collard. "It reminds me too much of blue!"). Archness and feyness are piquant spices, but where and what is the dish that is being so heavily, ceaselessly seasoned?

There are good, or good enough, performances from everybody. Susan Kingsley brings all her volatile and searing expertise to the pivotal role of Marshael, into which too much wobble has, alas, been written. As the dreary Wayne, Anthony Heald is competent rather than compelling, but, again, the fault may not be his. Stephen Tobolowsky makes a likable yet somewhat routine fool out of Leon; as his beloved Pixrose, Holly Hunter is funnily, frighteningly, unerringly on target. Belita Moreno, a deft comedienne, coaxes every joke out of Katty, and Patricia Richardson gives her charming all to Collard. Brad Sullivan is superbly disheveled and grimily chivalrous as Brocker, and even the corpse in his yellow plaid sports jacket and jaunty spectacles is dead right.

Ulu Grosbard has directed with fluidity and assurance, though I wish the birds would not sing, and the dog bark, quite so pointedly, exclusively on cue. Santo Loquasto's laconic set is serviceable; Jennifer von Mayrhauser's costumes and Jennifer Tipton's lights are consistently apt and amusing. Perhaps the problem with *The Wake of Jamey Foster* is too much aerial traffic: At one time or another, a blueberry pie, three bird's eggs, several gumdrops, a handful of tiny Easter bunnies, a pair of scissors, and many specimens of an unspecified vegetable go hurtling through the stage air—even a gin bottle narrowly misses becoming airborne. Yet all these are as nothing to the flights of fancy, as profuse as shooting stars in August. A little more human ballast, please, Miss Henley, and a bit more plain, earthbound purpose, and all should be well again.

MIROSLAV KRLEŽA WAS AN IMPORTANT twentieth-century Croatian and European writer in many forms, among them, perhaps not most successfully, in drama. **In Agony**, a play of the twenties and drenched in Strindberg, is certainly not one of his best works—especially not as directed by John Stark and acted by a cast that seemed to be reading from an inscrutable Cyrillic script. The result was a sorry shambles; disappointed customers are advised to read one of Krleža's fine novels—*On the Edge of Reason, The Return of Philip Latinovicz*—available in English.



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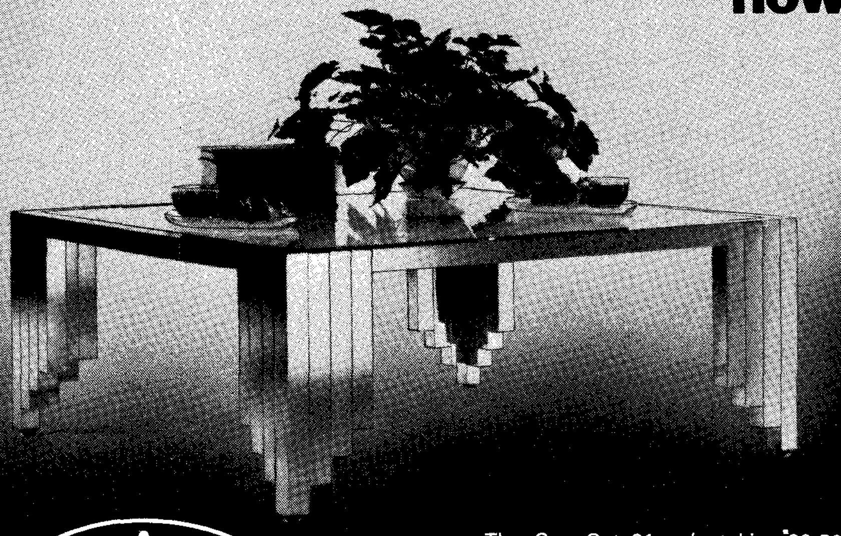

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A 'CANDIDE' THAT SINGS

"...New York City Opera struck gold in Bernstein's grandest, wittiest score. Never before has it sounded this good..."

LEONARD BERNSTEIN'S **Candide**, MUCH revised over the years, arrived at the New York City Opera with high hopes and in yet another reworked edition. True believers have never given up on this problem child, born in 1956 from Voltaire's classic satire, even when it first fizzled on Broadway after 73 performances. Somewhere amid the chaos of *Candide,* they kept telling us, lurks a masterpiece of American musical theater, if only the pieces could be rearranged to make the best of all possible versions. Somehow, the riotous misadventures that befall the trusting Candide, his not-so-innocent sweetheart, Cunegonde, and the unctuous Dr. Pangloss, could surely be made to work.

If the City Opera did not exactly pass this miracle, it came very close. What we have this time around is a book by Hugh Wheeler, an expansion of the one he wrote for the 1973 Broadway revival (Lillian Hellman's original fell by the wayside years ago). Richard Wilbur supplied fresh lyrics to supplement the existing verses by John Latouche, Stephen Sondheim, and Wilbur himself (Dorothy Parker's 1956 contributions have apparently been permanently scrapped). Harold Prince, who devised an intimate carnival-in-the-round production for the 1973 "chamber" version, has now come up with a new concept to suit the more formal spaces of the State Theater's proscenium stage.

What remains intact, and the chief reason why *Candide* continues to inspire so many rescue operations, is Bernstein's music—more of it, in the City Opera production, than has ever been heard before. And *Candide* does contain a cornucopia of goodies. This is probably Bernstein's grandest, wittiest, most sophisticated theater score, showing the full range of his talents: simple ballads, intricate ensembles, zany operatic parodies, a Coplandesque choral finale of heart-stopping beauty, dance sequences of ingenious rhythmic diversity, and irresistible tunes at every turn, all of it crafted with a virtuosity far beyond the capacities of most Broadway composers.

Here the City Opera production struck gold. Never, in all its previous incarnations, could *Candide* have sounded this good, at last sung by real voices and played by a full symphony orchestra. John Mauceri stitched together the music for this version, and his presence on the podium ensured a perfect balance between the score's musical-comedy brass and grand-opera sweep. David Eisler's lyric tenor and wide-eyed ingenuousness proved ideal as Candide while Erie Mills portrayed a hilariously wicked Cunegonde, tossing off the coloratura fireworks of "Glitter and Be Gay" like a young Sutherland. John Lankston as Voltaire/Dr. Pangloss and Muriel Costa-Greenspon as the Old Lady seemed a trifle pallid for such highly charged personalities, but the rest of the cast was inspired, right down to the smallest walk-on.

The best of all possible?

***Candide*'s latest incarnation:** *At last, this glorious music is sung by real voices.*

The Wheeler book continues to be a liability—heavy, verbose, and seldom approaching Voltaire's level of wit and wisdom. Worse yet, Prince now sees the action as a kind of bizarre freak show, breathlessly whisking us from one scene to the next with his familiar theatrical trickery, putting Voltaire in the role of circus barker. There is rarely a dull moment, but the cold, cynical, dehumanized, ruthlessly mechanical atmosphere seems at odds with the dramatic material, and certainly is with the music. But then, the music was always the star of *Candide,* and the City Opera makes the most of every glorious note.

Dmitri Shostakovich, AS WE NOW KNOW from recent biographical accounts, led a thoroughly miserable existence in the oppressive political climate of Stalinist Russia. At least this shy, introverted, hypersensitive man had one consolation: the many gifted musicians with whom he associated—brilliant performers like Oistrakh, Gilels, Rostropovich, the Beethoven String Quartet, and Mravinsky—who inspired the composer to create some of his finest works. It must have been a special joy for Shostakovich to watch his son, Maxim, develop into a conductor of stature.

The younger Shostakovich defected to the United States in 1981, and since then he has appeared with a number of our orchestras, most recently the New York Philharmonic. The program was devoted to two of his father's most eloquent scores—the Eighth Symphony and the First Violin Concerto, with the Philharmonic's concertmaster, Glenn Dicterow, as a commanding soloist—and no one who attended the concert will likely forget it. Simply watching Maxim Shostakovich in action is a mov-

Photograph by Johan Elbers.

ing experience. He bears an uncanny resemblance to his father—the same sharp features, penetrating eyes, and nervously intense movements—coupled with a physical robustness that the elder Shostakovich sadly never had. An electric presence on the podium, the conductor had the Philharmonic playing for him like angels possessed.

Both the concerto and the symphony ran afoul of the Soviet authorities during the 1940s, when Shostakovich was in disgrace for his "formalistic distortions and anti-democratic tendencies alien to the Soviet people and its artistic taste." The violin concerto, completed in 1948, had to wait until 1955 before the composer felt that the climate was safe for the first performance. In 1943, in order to make the uncompromisingly grim tone of the brooding Eighth Symphony more palatable, an elaborately descriptive program was appended, relating the music to the horrors of World War II. All this is irrelevant today, and both scores can be appreciated for what they are: abstract but deeply personal and gripping statements by a major composer at the peak of his powers.

Were it not for the encouragement and support provided by the violinist David Oistrakh and the conductor Eugene Mravinsky, the musicians who first played this music, probably neither piece would have been written. Now, Maxim Shostakovich has become the definitive interpreter. Never have I heard this symphony unfold with such searing power and soaring lyricism. Every cogent detail was lovingly fashioned and welded into a seamless unity, while those overwhelming "catastrophe" chords that erupt in the first, fourth, and fifth movements seemed to draw a world of sorrow and tragedy into their crushing embrace. In time, Shostakovich will surely turn his attention to works by composers other than his father. If he communicates their music with the same depth of understanding and passionate commitment, he must be ranked among today's greatest conductors.

THE AMSTERDAM CONCERTGEBOUW IS not the most flashy virtuoso orchestra in the world, and its conductor, **Bernard Haitink**, has always seemed a more modest and self-effacing personality than one might expect of a celebrated international maestro. But no orchestra kindles so much audience warmth, affection, and respect when it plays in New York. At the conclusion of the Mahler Seventh Symphony in Carnegie Hall not long ago, the ovation was such that Haitink easily had time to circulate among his musicians, shake hands with most of them, return to the podium, and hold up the score—clearly indicating where he felt the public's acclaim should be directed.

It was a typical and altogether appropriate gesture, for Haitink and the Concertgebouw put themselves directly in the service of Mahler's problem symphony and gave a stupendous performance—the most illuminating one it has ever received, for all I know. A peculiar work, the Seventh is framed by two enormous symphonic statements that surround three shorter movements of diaphanous chamber music containing some of the composer's most disturbingly neurotic flights into fantasy. By sensitively proportioning the massive outer pillars and carefully clarifying the intricate textures, Haitink transformed what can sometimes sound like a series of unrelated instrumental effects into an architectural structure that made profound musical and dramatic sense. Those same precious qualities even refreshed an overplayed war-horse like Berlioz's *Fantastic* Symphony, which the orchestra played earlier in the week. The Concertgebouw is presently facing the prospect of severe budget cuts by the Dutch government—a major cultural tragedy if the outcome in any way interferes with this wonderful ensemble's ability to perform at such an exalted level. ■

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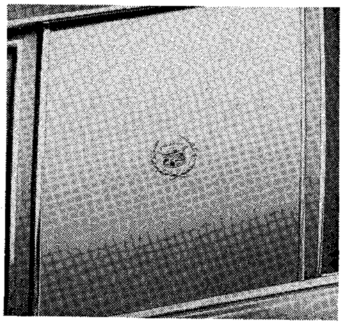

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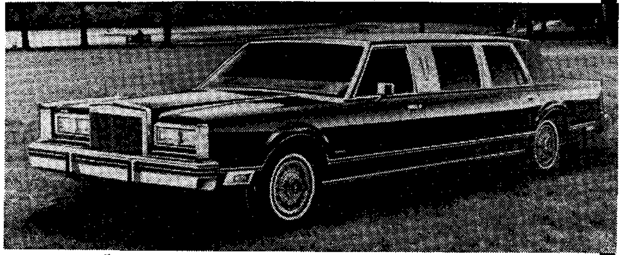

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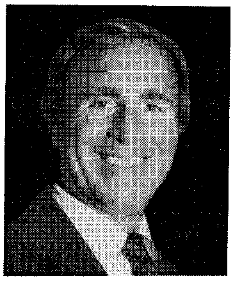

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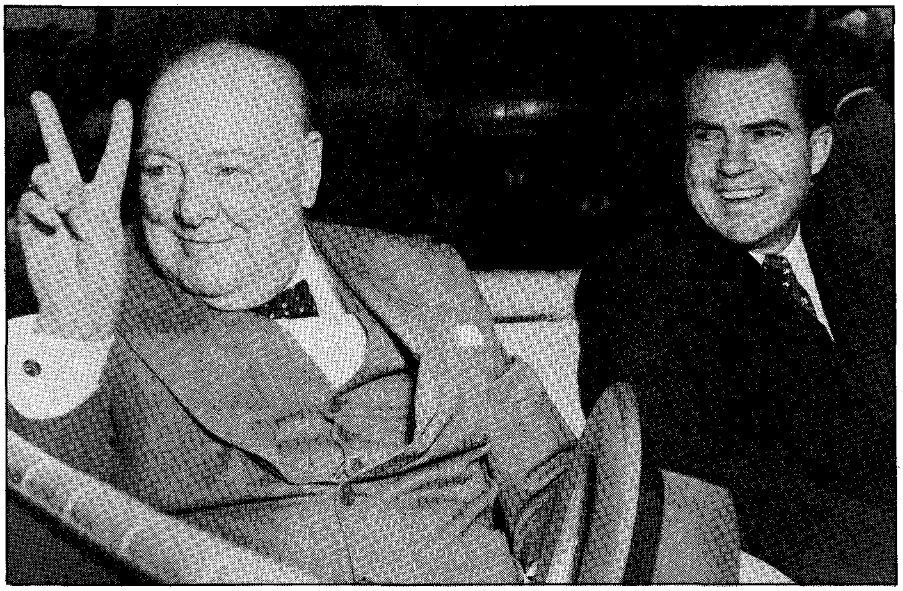
LOST LEADERS

"...Nixon writes of the masterful foreign statesmen he knew, Hamilton Jordan of a weak and frustrated Jimmy Carter..."



Victor victorious: *Winston Churchill with Vice-President Nixon, 1954.*

Leaders, *by Richard Nixon. Warner Books; 371 pages; $17.50.*

FEW AMERICAN PRESIDENTS HAVE HAD worse luck than Richard Nixon, as he would be the first to tell you. Entering political life in the postwar years of ironclad wholesomeness, eager deference to authority, and galumphing naïveté, he became president at a time when antiwar protesters shouted four-letter words at him and his family, TV cameras crawled into his underwear, and newspaper reporters were out for blood. Though television served Nixon well at the beginning of his career, when he held up his wife's coat and his children's dog to the nation as proofs of honor, his act did not wear well. For twenty years after that speech Nixon grimaced and waved and chattered to show us what a regular guy he was, but every time he bent over, we could see the bolt sticking out of his neck.

Leaders is the latest of Nixon's attempts to substitute the image he sees in his mirror for the one we saw on our TV screens. Its portraits of great men the author has known are a string of bedtime stories for very young Republicans, who will learn that Khrushchev was not exactly the Noël Coward of the East, that de Gaulle was above average in height, and that Churchill said, "If I were your husband, I'd drink it." To these he appends a chapter of reflections on leadership—a good leader must be forceful and shrewd, he must have vision, he should read for pleasure ("Reading not only enlarges and challenges the mind; it also engages and exercises the brain"), he should not, like Sukarno, accede to the demands of the flesh, and "if he cannot be a good butcher himself, he needs someone who can be."

The interest in *Leaders* lies not in Nixon's essays about his most unforgettable characters but in **his** continuing quest for redemption. *Leaders* does not have the weird fascination of Nixon's memoirs, that chronicle of a man driven to spur himself on to greater and greater humiliation. But here and there, in the midst of a description of exchanging toasts with Zhou Enlai, or welcoming Adenauer, the substance of the tale is drowned out by the buzz-saw whine of Nixon's voice. He constantly reminds us that many great statesmen have rendered invaluable service to their countries when they were in their seventies or even eighties (Nixon was born in 1913), and he often warns us of the folly of rejecting the counsel of wise old leaders after they leave office. Apropos of nothing, he remarks that "Churchill treated Neville Chamberlain with great generosity when their positions were suddenly reversed.... Franklin Roosevelt showed no such generosity as President. Never once during the thirteen years of his presidency did he invite the Hoovers to the White House for any occasion. It brought tears to Hoover's eyes when one of the first things Harry Truman did as President was invite him to a meeting in the White House."

Over and over Nixon once again demonstrates his odd lack of connection. Every time he quotes a joke, he carefully prefaces it with "it has been humorously said" or "a whimsical observer once commented," like a high-school boy who has just read a book on how to give a speech. Anyone who sees humor as a mischievous force to be kept at bay rather than an essential guardian of sanity is bound to produce some unintentional humor of his own, and Nixon does, he does. "It was commonly asserted," he writes, "that 'the Hun is either at your throat or on his knees.' I knew, however, that there was another side to Germany and German-American relations. Mrs. Nixon's mother had been born in Germany." And "At Camp David during the summit in 1973, as I approached Brezhnev's cottage for our first meeting, a very attractive, quite full-figured young woman was leaving. In introducing her to me, Brezhnev's translator said that she was his boss's masseuse. As we shook hands, I recognized the scent she was wearing. It was Arpège, one of the finest of French perfumes, which happens to be Mrs. Nixon's favorite."

Nixon calls character witnesses who can no longer contradict him ("I am certain that Churchill would have considered the leaking of the Pentagon Papers during wartime to be treasonable") and introduces hearsay evidence in his behalf (just before his trip to China, he says, André Malraux told him, "If de Gaulle were here, I know what he would say: 'All men who understand what you are embarking upon salute you!' ").

Despite the frequency and clumsiness of Nixon's instructions to his readers, it is difficult not to feel some sympathy for this emotionally clenched man whose run-ins with the press brought out the

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Roy Blount Jr. is the author of Crackers *and the recently published* One Fell Soup: Or, I'm Just a Bug on the Windshield of Life.

Photograph: U.P.I.

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Gourmet THE MAGAZINE OF GOOD LIVING

Tang's Chariot

Where can you eat a signed, numbered work of art produced in a limited edition? Well, I suppose you *could* walk into a Fifty-seventh Street gallery, purchase a Vasarely silkscreen or a Chagall lithograph, and ingest it on the spot ("Don't bother to wrap it, I'll eat it here"). You'll enjoy your meal a lot more, though, if you walk into Tang's Chariot, a Chinese restaurant at 236 East 53rd Street, and partake of the house *spécialité*.

Until four friends and I were regaled not long ago with exemplar No. 1, a sort of artist's proof suitably inscribed by its creator, it had never occurred to me that a mere baked chicken might bear the same sort of cachet usually reserved for original prints. After dining on the bird in question, I now find myself wondering about its non-inclusion in the recent donation to The Metropolitan Museum of Art of a Chinese collection valued at eighteen million dollars. "Beggar's chicken" as served at Tang's Chariot (and nowhere else in the city, to my knowledge) is one of the supreme masterpieces of Chinese art, right up there on a par with the finest Shang dynasty bronzes, Sung landscapes, and T'ang sculpture.

According to legend the dish originated in the vicinity of Peking early in the Ch'ing dynasty (established in 1644), when an impecunious peasant stole a chicken, wrapped it successively in lotus leaves and mud, and concealed the evidence of his misdeed in the embers of a bonfire. Some hours later (the story goes) the thief retrieved his loot from the coals when the coast was clear to find that his purloined dinner was encased in an earthenware covering that had to be attacked with a hammer and chisel before he could get at it. Having finally cracked open the covering, the miscreant was enveloped in an aromatic cloud, suddenly convinced that crime really *does* pay. He dined that evening in a manner not often experienced by emperors.

In the adaptation served at Tang's Chariot, beggar's chicken is neither wrapped in lotus leaves nor encased in mud. Instead, bamboo leaves, aluminum foil, and a simple paste dough are used. Before it is swaddled and baked, though, the bird is first marinated in a blend of soy sauce, sesame oil, ground gingerroot, and minced garlic. Next it is stuffed with a mixture of shredded preserved cabbage, dried baby shrimp, dried tiger lilies, shredded ham, julienne black mushrooms, and various herbs. Once stuffed, the chicken is wrapped successively in the bamboo leaves, foil, and a half-inch-thick layer of dough, which last is elaborately decorated, numbered, dated, and inscribed with the name of the principal recipient. Then, the whole parcel is baked in a slow oven for four hours, or until the outer covering is rock-hard.

The dish is borne to the table with appropriate flourishes, whereupon the waiter-captain slowly and painstakingly plies a mallet and blade, working his way around the circumference to separate the upper and lower halves of the covering. Finally, with the assembled company in a state of high salivary anticipation, the dome of dough is removed and presented to the recipient, the inner wrappings are folded back, and a heady vapor wafts over the table. It's quite a ritual, and the chicken, as it turns out, is sublime. Tender enough to be apportioned with two spoons and permeated with all manner of elusive flavors and perfumes, it's a culinary masterpiece.

As might be expected, masterpieces of the complexity of beggar's chicken are not tossed off en masse. A maximum of four orders are accepted for any given day and must be spoken for twenty-four hours in advance. The dish serves—and entertains—four adequately, is available only at dinner, and costs thirty-eight dollars. At nine dollars and a half per plate, it's an outright giveaway. The inscribed dome, incidentally, is yours to do with what you will. Varnished, it might make a passable salad bowl or skater's helmet...

Pom Pom Chicken, another outstanding cold offering, is shredded boiled white meat coated with a blend of soy sauce and sesame paste and topped with crunchy sesame seeds. A product of Szechwan cookery, it's a fairly spicy, very refreshing dish. Marinated "Smoked" Fish isn't really smoked at all (hence the menu's quotation marks) but somehow tastes as though it has been. Bite-size chunks of carp served on the (edible) bone, it's at once crisp and tender and pleasantly redolent of the commercial blend known as five-spice powder. Made up of anise, cinnamon, fennel seed, cloves, and Szechwan peppercorns, five-spice powder plays much the same role in the Chinese kitchen that *quatre épices* does in the French. Another Szechwan specialty, noodles dressed with an inflammatory sesame sauce, is available in both hot and cold versions and is first-rate either way...

The available soups are competent treatments of trite options for the most part, but Royal White Mountain Soup, unique to the restaurant, is a bit more interesting than the others. This takes the form of a relatively bland chicken stock that is garnished with drifts of dried baby shrimp, shredded pork, chicken, and snow peas and served with a spumy topping of beaten egg whites. Undoctored, it doesn't provide what might be termed a galvanic experience, but the addition of a little hot chili sauce does quite a job of livening up the proceedings. Both shark's fin and winter melon soup are available on advance order and are excellent...

In naming Tang's Chariot, Mr. Tang and his partner, Jackson Ma, might be said to have put the cart before the horse. The name Ma, it seems, translates as "horse," but the Taiwan-born partners sagely concluded that neither Tang's Ma nor Tang's Horse was quite suited to their purposes. (Tang's pa, incidentally, was one of Szechwan's more renowned chefs.) Their restaurant, which moved a few yards eastward to its present location a couple of years ago, is housed in cavernous premises originally designed for a short-lived Italian venture and looks it. Architectural trumpery—purposeless arches, adventitious vaulting, and the like—is much in evidence, but the rooms are comfortable, the acoustics are good, and a glass-enclosed dining terrace is pleasant by day. Service, by the way, is smooth as silk...

Tang's Chariot is open every day of the year, Thanksgiving excepted (Mrs. Tang hasn't yet worked out an Amazing Turkey). Continuous service is in effect from noon onward, with final orders taken at 11 every night but Fridays and Saturdays, when the curfew is extended by an hour. All service is à la carte...

Private parties for up to forty can be accommodated, usually on a week's notice. For reservations, call 355-5096 or 355-5098.

Tang's Chariot at 236 East 53rd St.

By Jay Jacobs

Excerpted from Gourmet Magazine - April 1982

"...Jimmy Carter may have been sent to earth to undermine the whole notion of rough southern masculinity..."

worst in both of them. By constantly exhibiting his own vulnerability, Nixon provided an irresistible target. By acting as if his dignity and respectability were always in peril, he encouraged the media to question and destroy them. And the press followed him down the low road—portraying his gracelessness as stupidity and his weakness as evil.

It is understandable that Nixon wants to be remembered as a great statesman. His foreign-policy achievements were considerable (most foreigners still can't understand why we got so upset about Watergate), and he obviously fears that general respect and honor for them will not come this side of the grave. "The final verdict of history is not rendered quickly," Nixon broods. "It takes not just years but decades or generations to be handed down. Few leaders live to hear the verdict." Nixon is clearly impatient with this due process and wants to give it a nudge. But, though it probably requires more restraint than he has, his best course might be to take some of his own advice: "The leader must learn not only how to talk, but also when—and equally important, when to stop talking." With his constant appeals to the bar of history, Richard Nixon only convinces us all the more of the justice of our original verdict. As an old attorney, he of all people should remember that the lawyer who defends himself has a fool for a client. —**R.K.**

Crisis: The Last Year of the Carter Presidency, *by Hamilton Jordan. G. P. Putnam's Sons; 431 pages; $16.95.*

IN HAMILTON JORDAN'S READABLE, levelheaded account of certain bizarre aspects of the Carter administration's last 444 days, there is one particularly poignant false note that (I regret to say, as a Georgian, a Democrat, and a Carter sympathizer) rings true.

It comes after the aborted attempt to rescue the hostages from Iran. That mission's commander, Colonel Charles Beckwith, has just, against his wishes, explained to the press that the retreat for which "Chargin' Charlie" will go down in history was his own idea, that he had not been let down by the president or the Pentagon. This press conference acquitted Carter of lacking valor. It also, as Beckwith had predicted, ended the colonel's military career. The colonel, as fate would have it, was from Georgia. It had been said that John Wayne would not be tough enough to play him. His idol (remember when football coaches looked up to war heroes, instead of vice versa?) was Bear Bryant.

"After the press conference," writes Jordan, "Beckwith, slightly uncomfortable, went to the Oval Office to meet with the President, who thanked him for 'going public.' Beckwith asked if he could tell Carter something.

" 'Of course, Colonel.'

" 'Mr. President, me and my boys think that you are as tough as a woodpecker's lips.' "

Sometimes I feel that Jimmy Carter was sent to this earth to undermine the whole notion of rough southern masculinity. You would think, or at least I would, that a Georgian administration would have larded contemporary history with earthy sayings. Instead...

"Tough as a woodpecker's lips" might be a pretty good phrase in another context, but in that one it almost discredits country similes forever. The Carter of

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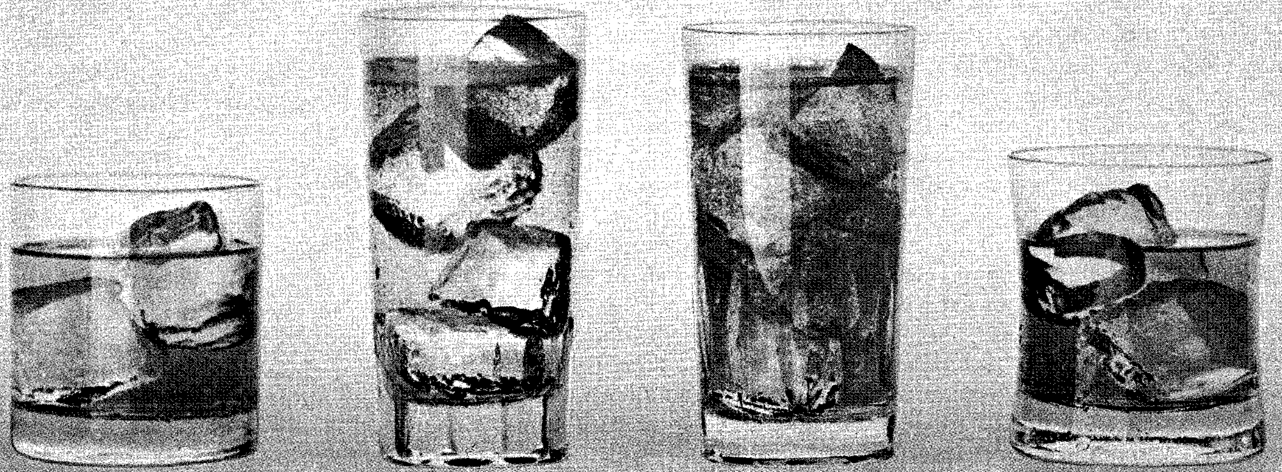
Bell's Scotch
Perfectly proper in



this loyal but refreshingly unflattering account is always trying, and usually failing, to prove himself perceptibly up to the job; his stiff upper and lower lips are a national issue. Jordan describes what, as Carter's chief political adviser, he didn't like about what he saw on the TV screen during the Carter-Reagan debate: "Reagan looking relaxed, smiling, robust; the President, erect, lips tight . . . an overtrained boxer, too ready for the bout."

"Too Ready for the Bout" might be a good title for this book, whose images tend toward the pugnacious and whose champion is a kind of Arthur Schlesinger type aided, on the one hand, and scorned, on the other, by all manner of Jacks, Bobbys, and Teddys.

When Ted Kennedy finally joins Carter on the podium at the 1980 nominating convention, Jordan writes,

> Carter put his hand on Kennedy's big shoulder, and Kennedy then turned and began to shake hands with others on the podium. As Kennedy moved around among the VIPs, the President's eyes followed him. As a result, Kennedy—not the President—was the focal point of attention. Kennedy moved back to the President, shook hands, walked to the side of the podium, waved to the crowd, and was gone. Chants of 'we want Teddy' brought him back. . . . By then, the President had turned around, appearing to be clapping for him, but also wanting more than Kennedy was ready to give.

I tend to agree with Jordan's perception, expressed more explicitly elsewhere in the book, that this kind of thing proved Teddy to be a jerk. But a president needs to be more imposing in his body language than Jordan, and the rest of the country, clearly saw Carter to be. For a long time, Jordan reports, Carter even resisted Sadat's ready willingness to take in the shah, on the grounds that he couldn't do that to Anwar. I get a subtextual feeling that Jordan wishes Carter were more like General Omar Torrijos, of Panama, who didn't agonize, who enjoyed beer, and whom Jordan called "Papa General."

" 'Khomeini blames me for keeping the Shah in power,' " Carter tells Jordan, " 'and the Shah blamed me for bringing him down.' He sighed, then smiled and said, 'But that's what Presidents are for.' " It may be unfair—he faced some impossible contretemps—to say that Carter brought such a conception of the presidency upon himself, but he certainly took to it. Too bad, because he comes through here as in many ways an estimable man who struggled to know what was right, who truly dreaded bloodshed, and who took Third World countries more seriously (perhaps because he came from a Third World state) than any American president.

Like any other first-termer, he was always running for re-election, of course, especially after using up his political capital on such real but unbolstering achievements as the Panama Canal treaty. For that reason, *Crisis*, although it is far from comprehensive and devotes a great deal of engaging enough narrative to Jordan's unsuccessful negotiations with shadowy characters for the hostages' release, may be a definitive account of Carter's earnestness and frustration. Jordan was the engineer of the train that carried Carter into the White House, and he keeps the eternal campaign's railworthiness in focus. He winced when the president spoke on TV of Amy's conviction that nuclear proliferation had to be checked. Amy, of course, was right, and it should not have been held against Carter that his daughter was more enlightened than his opponent. But lips whence such references issue don't peck no wood. **—R.B. Jr.**

By Our Contributors

Be Kind to Your Dog at Christmas, and Other Ways to Have Happy Holidays and a Lucky New Year, *by Barbara Heine Costikyan. Pantheon Books; 59 pages; $9.95.*

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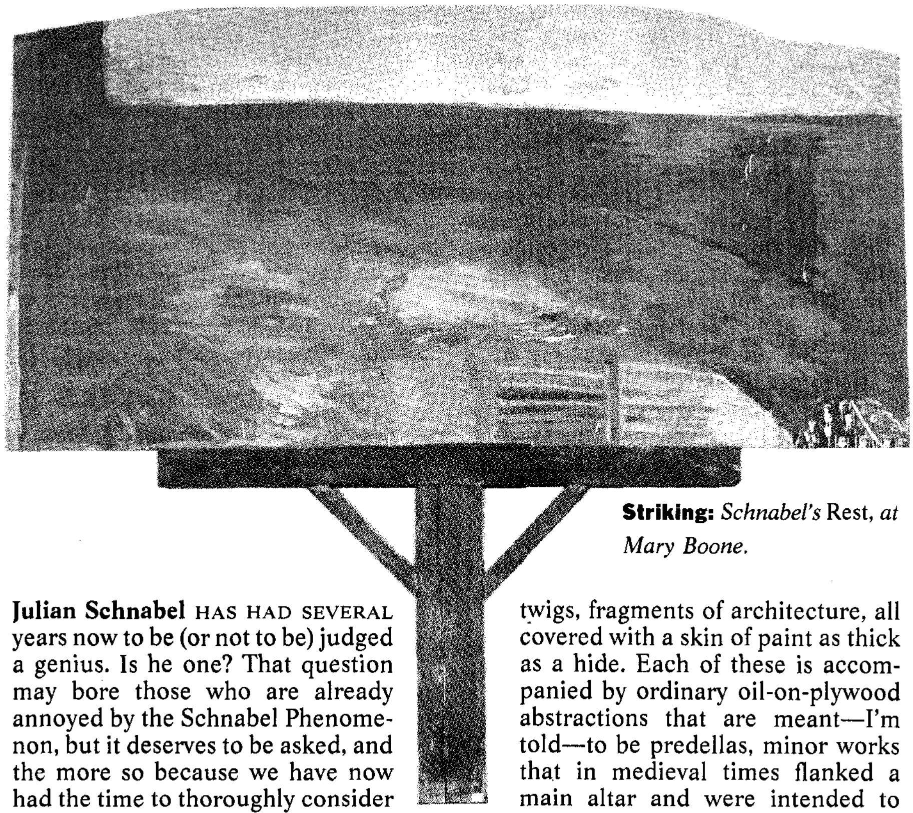
"...There is a purpose to Schnabel's complexity: It brilliantly conceals the fact that he is not a very good painter..."



Striking: *Schnabel's* Rest, *at Mary Boone.*

Julian Schnabel HAS HAD SEVERAL years now to be (or not to be) judged a genius. Is he one? That question may bore those who are already annoyed by the Schnabel Phenomenon, but it deserves to be asked, and the more so because we have now had the time to thoroughly consider the answer. Julian Schnabel came on us too fast at first: He has had sixteen solo shows since 1976, over half of them in the past two years alone. Those shows, plus the group exhibitions, take up just two pages in his official biography, while the list of articles written about him runs to six single-spaced pages, or 142 entries. In other words, there has been a lot of talk about Schnabel in relation to very little action. Since even a scathing review seems to contribute to the growth of the phenomenon, I have been tempted to ignore Schnabel altogether. But his latest show at Mary Boone is loaded with all the ambiguities that have always puzzled me about him, and I am determined to wait no longer.

Schnabel spent about a month this summer locked in the Boone gallery, painting the show's three biggest pictures on-site (paint drips are still visible along the baseboards). Each of the gallery's two rooms has its own "plate" painting—canvases that look like Mongolian herdsmen's rugs after a state banquet, their surfaces strewn with broken crockery, as well as ibex horns, barren twigs, fragments of architecture, all covered with a skin of paint as thick as a hide. Each of these is accompanied by ordinary oil-on-plywood abstractions that are meant—I'm told—to be predellas, minor works that in medieval times flanked a main altar and were intended to amplify the meaning of the primary image. There are also two oil-wash drawings done on maps of Europe and central Italy. In the main room is *Rest,* a striking ocher abstraction (sans plates) that fits none of these descriptions—it balances about head-high on a post-and-beam lintel that looks as if it could have been cut from an old barn but is actually Schnabel's own construction antiqued with paint to create a weathered Wyeth gray.

Schnabel's plate paintings haven't changed much since 1979, the date of the one in the basement of Castelli's Greene Street gallery during the dealer's anniversary show. They tend to be his best works, but they don't seem to lead anywhere. As many have noted, they have the aggressive edge of a good early Rauschenberg: The shattered surface is densely physical, sculptural, marked by the scars of actions taken, thoughts thought, things cut up, plates broken, antlers cast in bronze, bits of buildings salvaged, and so on. If they sometimes resemble anthropological digs, there is a purpose to the complexity: It brilliantly conceals the fact that Schnabel is not a very good painter.

He *is* a very good sculptor, or, more precisely, an object-maker who can endow a painting with a complicated physical history (the sort of history layered artifact by artifact into a cave floor). His best works *accumulate* like sediment. They acquire not just a physical density but an emotional one that corresponds to the cataclysms represented on the paintings' surface. The more bizarre that surface is, the more potentially powerful is the emotional response. Schnabel has painted on the grainy back of Masonite, on velvet, on canvases built up like architectural structures, and on plates. In none of those works is the paint itself particularly important, except as a binder. When the paint does become important, as in the predella paintings, it demonstrates Schnabel's inadequacies most clearly. Take away that scarred and agonized backdrop and Schnabel is left with the problem of how to make an abstract painting. In other words, he joins the crowd of other painters who are currently struggling with abstraction—and a more disciplined artist, such as Ross Bleckner, can make Schnabel look pretty silly.

The predella paintings are as straightforward as Schnabel could make them—just simple colors and a painterly gesture or two. He conceived this series after seeing the Jackson Pollock retrospective at the Centre Pompidou, in Paris—he wanted a show in which the smaller pieces would illuminate the larger ones the way Pollock's small studies explicate his masterpieces. So much for ambition. The predellas remain as amorphous as a graduate student's fantasies of fame. Schnabel's gifts don't lie in his ability to invent brilliant images.

This is Schnabel at his worst. At his best he is puzzling. I have always suspected that some private symbolism lurks in the large paintings. Saints, heroes, stags, echoes of Uccello, Matisse, Pollock—what can they signify? Schnabel knows but so far hasn't said. So we are left with the works themselves.

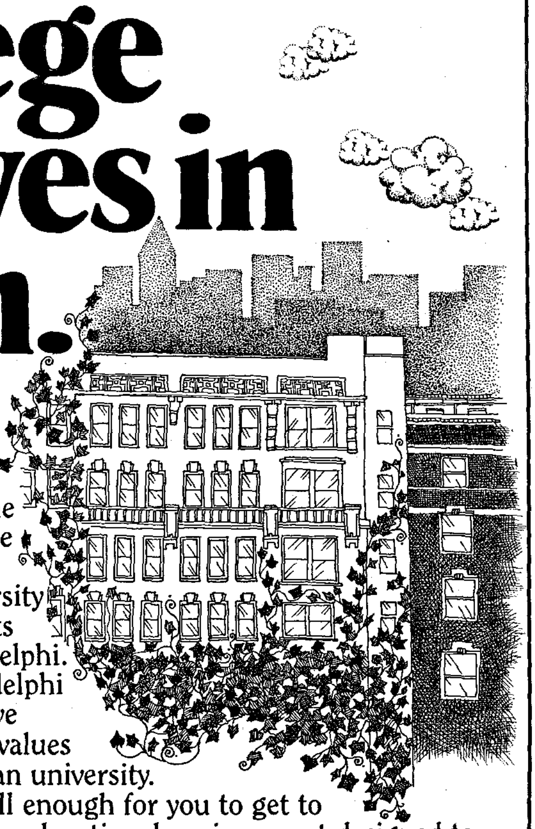
If the ordinary paintings always fail me, the heroic works always change my mind again. Schnabel may not be much of a painter, but he is capable of brilliant assaults on the *idea* of painting. That ocher canvas, for instance, is remarkable. At first it too appears amorphous. But the gentle curve of the silver slice at the top of the picture suddenly becomes a bit of landscape—a silvery hill seen through fog or haze, topping a gentle series of hogbacks covered with autumnal grass. What can he mean, then, by setting the painting on that antiqued barn lintel? Is he putting landscape painting on a pedestal?

Such a strange support isolates the picture within the painting and subordinates it to an architectural structure, like something done for a high altar. (Cimabue's *Crucifix,* now on display at the Metropolitan, is attached to just such a wooden support.) The painting remains a painting but also becomes an object that challenges the very context of painting. Here it doesn't matter that the landscape isn't very interesting as a landscape.

Schnabel may not be a genius after all, but at times he can be very clever indeed. (417 West Broadway, through October 30.)

Joan Brown, WHO WAS BORN IN SAN Francisco and still lives there, is not quite such a stay-at-home as her biography would suggest. She has traveled widely, recently to India, where she was inspired to do a series of paintings last year about monkey gods and dancing Krishnas in a style that blended Eastern tanka scrolls, calendar art, and contemporary Western decorative painting. That mix seems about as strange as it can get, but the show that just opened at Frumkin is even stranger. Against a backdrop of Islamic tiled fountains and pools, a woman—who is a woman above the waist and a cat below—goes through various transformations into tiger, panther, house cat.

The cat woman assumes poses taken from well-known paintings: Ingres's doughy women bathing in Turkish harems, Gérôme's Nubian slave, an odalisque or two. Brown has scrutinized the sorts of myths about femininity common among male painters in the eighteenth and nineteenth centuries. In *Bather IV* the tiger woman assumes a pose from Ingres's *La Source,* a metaphor about woman as a revivifying force (she pours an endless stream of water from a jug at her shoulder). Brown's tiger woman is apparently determined to be her own wellspring. Then why the cat-woman transformation? Isn't this a myth that comes straight out of B movies? The ugliness of the myth corresponds to the aggressiveness of the paintings themselves. I dislike both those qualities, but I can't imagine the paintings without them. (50 West 57th Street, through October 28.) ■



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THE SPY WHO WENT INTO THE COLD

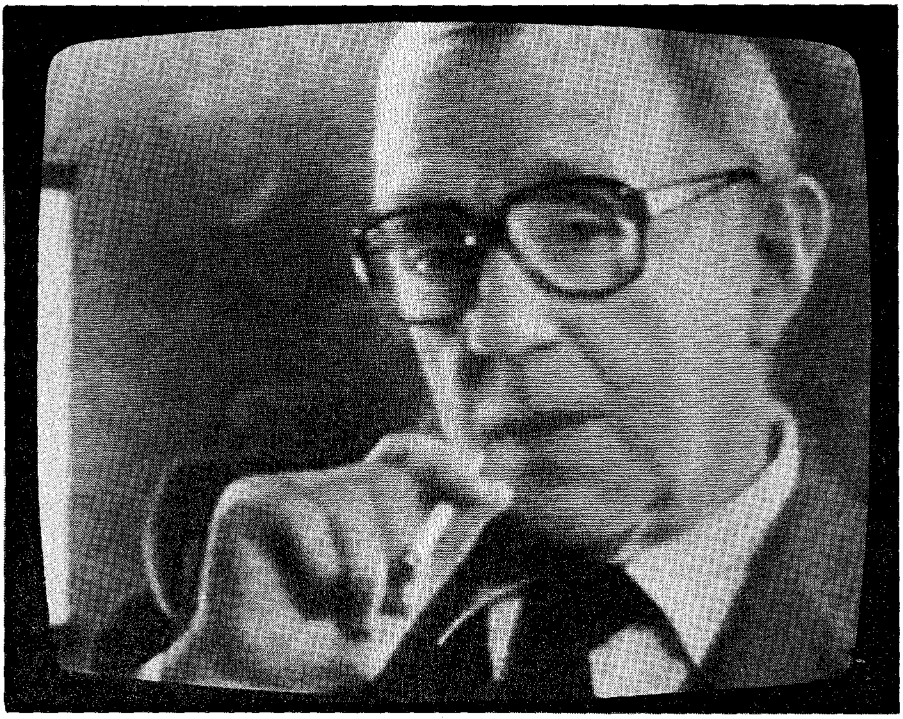
"...*Smiley's People* is an absorbing and oddly affecting drama about revenge and the inescapability of history..."

DIALOGUE OFTEN SEEMS AS SCARCE AS arctic scrub in **Smiley's People**, a six-hour telefilm based on John le Carré's unhurried espionage thriller (to be shown in three parts on Channel 11 at 8 P.M. beginning Monday, October 25). For long, noodling stretches in *Smiley's People* the soundtrack gives off little more than static as dark figures peer through frosted glass, keys are wiggled into reluctant locks, and stubs of yellow chalk are scraped against wood to signal an operative's arrival. Reprising his role from *Tinker, Tailor, Soldier, Spy* as the semi-retired agent George Smiley (a.k.a. "Max"), Alec Guinness purses his lips in old-maidish disdain when news is not to his liking, and always seems to be fending off a chill. Bundled up in his own thoughts and funks, Guinness's Smiley must be the most interiorized character ever presented on television—in a world in which exposure means death, he would no more betray his confidences than he would bare his throat to raw winds. Unlike *Tinker, Tailor,* however, *Smiley's People* isn't *too* moodily cerebral—it isn't a steady fall of soot and metaphysical drizzle. Once the viewer taps into Smiley's brain waves, this standoffish drama becomes lulling, absorbing, and oddly affecting. When the words *do* come, they make a quick, urgent splash.

A devilish marvel of clockwork plotting, *Smiley's People* revolves around the death of General Vladimir (Curt Jurgens, in his final film appearance), a former agent who bravely fed British intelligence a stream of information on Soviet readiness and intentions during the testier periods of the Cold War. On a damp, misty evening on Hampstead Heath on which the trees glisten like oilskins, the general's body lies in a dead heap, wrapped in plastic. Summoned to the scene, Smiley asks that the body be turned over, and when it is, a young aide rushes off to the bushes to be sick: The side of Vladimir's face has been blown away. As Smiley tells a hastily convened meeting of some of the higher muckamucks at the Circus (the British intelligence service), the weapon used was a standard K.G.B. assassination device—a gun concealed in a camera or briefcase and loaded with soft-nosed bullets. When one of the Circus's blandly fatuous bureaucrats makes a wheeze about "bloody Hampstead," Smiley says with quiet irony, "Bloody Hampstead is right." Since Vladimir tried to make contact with Smiley before his death (in the old days, Smiley was Vladimir's "vicar"), the Circus would like Smiley to bury the troublesome old bird and throw a hush over the entire affair. Smiley, as you might expect, has nervier notions.

What trips the alarm system in Smiley's mind and sets off his probers is the disclosure by a virgin agent named Mostyn (spaniel-eyed Stephen Riddle) that Vladimir's final words in his taped phone call to the Circus have been erased. When the Circus higher-ups are out of earshot, Mostyn confides, "He said, 'Tell Max it concerns the Sandman. Tell him I have two proofs and I can bring them with me.' " Die-hard le Carré buffs will recognize that "the Sandman" is the code name for Karla, Smiley's arch-nemesis in Soviet intelligence, a specter whose intrigues are writ in blood. So, in search of the two proofs Smiley goes, retracing Vladimir's steps on Hampstead Heath and hooking a pack of French cigarettes from a tree branch with the crook of his umbrella. Hidden in the smokes is a photograph that shows two men cavorting with a pair of naked tootsies, and something about one of the men makes Smiley murmur with recognition. "Some people *transmit,*" Smiley says to himself in the book, and in book and movie this transmission eventually leads him into the snares of the loathed, dreaded Karla. *Smiley's People* is a slow, ponderous build to a reckoning finish.

If the theme of *Tinker, Tailor* was loyalty, the themes of *Smiley's People* are revenge and the inescapability of history. Revenge, because it was Karla who had recruited the traitor Bill Haydon—the villain of *Tinker, Tailor*—and directed him toward the bed of Smiley's unfaithful wife, Ann (played here with stoic pluck by Sian Phillips). As le Carré explains in *Smiley's People,* with Smiley's eyes clouded with cuckolded rage and shame, he would be blinded to "Bill's greater treason, against the service and its agents." To the anxious aunties now running the Circus, Smiley and his sour grievances belong to the distant mists of antiquity. "George, this is history," he is condescendingly told. "This is not *today.*" But Smiley feels at home



Where there's smoke: *Alec Guinness as George Smiley in the new le Carré thriller.*

Photograph by James Hamilton.

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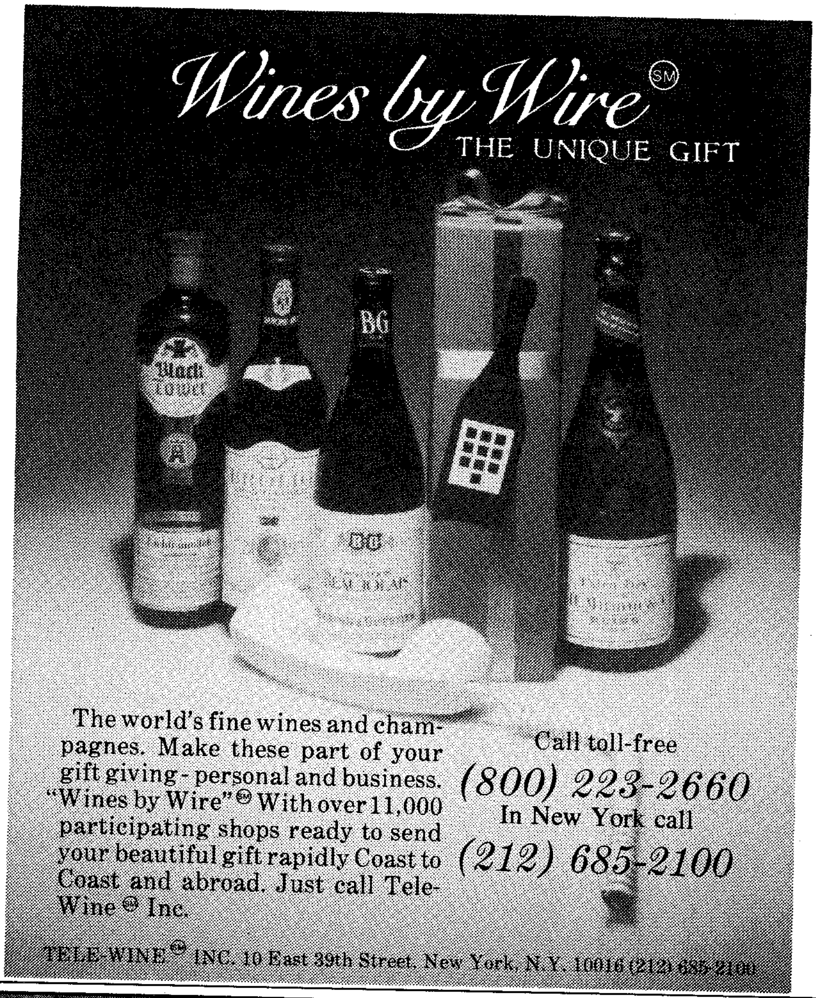

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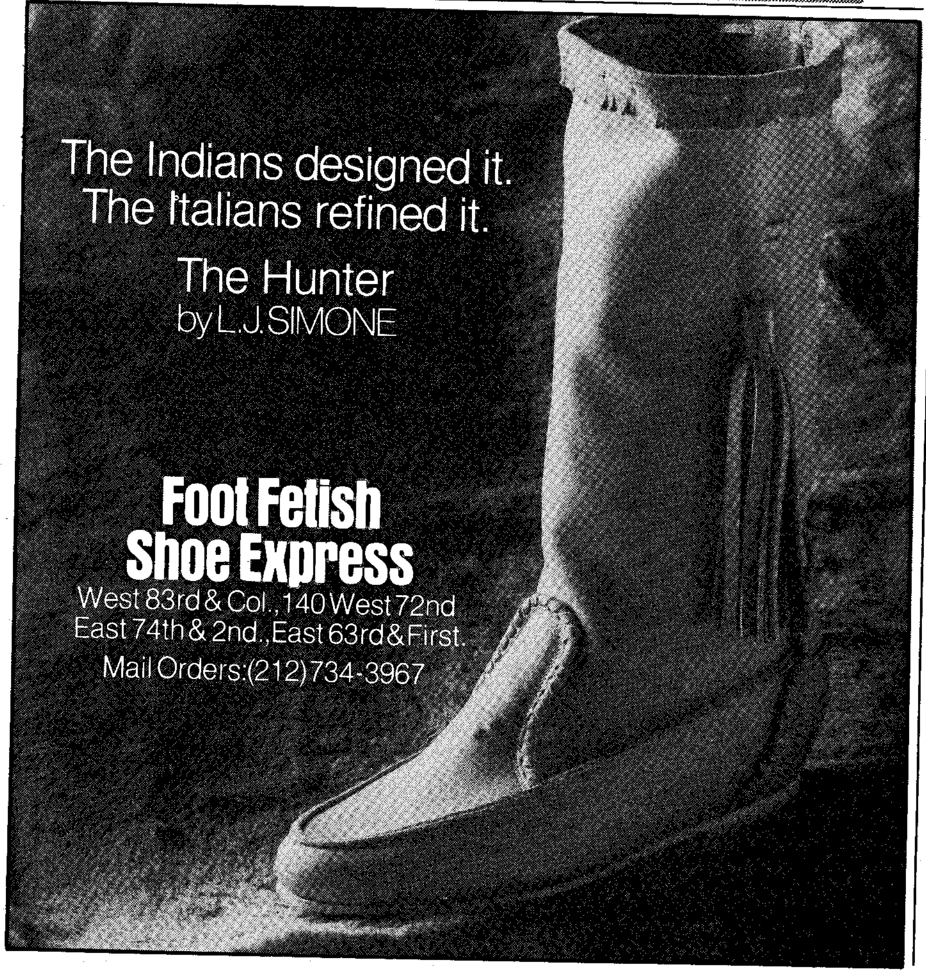
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with his ghosts; they rise from his thoughts like smoke curls from a funeral pyre, and he knows that such apparitions are never fully at rest. They prowl the halls, thirsting for sleep and a making of amends. For many readers, it's this stolid, stubborn sense of the past and its terrors that gives le Carré's novels their peculiar power. History in le Carré's fiction is not a series of apocalyptic flare-ups but a creeping glacier that encases the living and dead alike, imprisoning them like woolly mammoths.

The triumph of this television adaptation is that its cast drapes a robe of haggard skin on history's wrongs. As General Vladimir, an exiled Estonian whose country is clamped like a mouse under the Soviet paw, Curt Jurgens moves with the weighty aplomb of an agitator who's become thickened with time—he seems to have gathered his countrymen's sufferings into his flesh. As Madame Ostrakova, a Russian émigré whose plight stirs Vladimir into action, Eileen Atkins looks as if *she* has been whittled away by time's stresses, reduced to a frail splinter. So worn and gaunt is Atkins as Ostrakova that it's difficult to believe that this is the same actress who a few years ago cocked a fiendish grin as the bitch-villainess in PBS's *Mystery!* presentation "She Fell Among Thieves." But it is of course Guinness who most nobly carries history's drooping banner. When Smiley's mind begins to whir, Guinness blinks like an ancient cat awakening from a nap, too tired and timid to test his weary muscles with a stretch. Yet there is no doubting his iron and heroism. Defending Vladimir to his scoffing associates (who say the old general was "potty"), Guinness's Smiley says with a flick of sarcasm, "In a shifting world he held fast, so, yes, perhaps he was potty." As an actor, Guinness too holds fast, a fixed point around which death and corruption filthily swirl.

If I have one kick against *Smiley's People,* it's that its director, Simon Langton, has too fond a fancy for askew-angled shots—he sometimes photographs the action at such a severe tilt that you fear the actors are going to tip over and roll like snowballs to the side of the screen. But with Alec Guinness's Smiley as the axis, equilibrium is never lost, and *Smiley's People* becomes a smartly swung pick at the heart of that crawling ice. Your next three Monday evenings are now solidly booked.

SHELLEY LONG, WHO BROUGHT HENRY Winkler's tepid libido to a simmer as the cuddlesome hooker in the recent comedy *Night Shift,* appears as a barmaid in the new NBC sitcom **Cheers** (Thursdays; 9 P.M.), the most handsomely acclaimed series of the fall season. Polishing glasses behind the counter is her tall, jocky co-star Ted Danson, who scents the air with flirtation in those tony Aramis commercials. As waitresses shoot by carrying trays of drinkies, *Cheers* regulars bang their mugs on the table and argue about the sweatiest movie ever made ("What about *Ben-Hur*? Those galley slaves sweated like pigs"), but for all the hubbub there's really only one thing of interest going on in this show: the fond, smitten teasing of Long and Danson as they fill in the lulls between customers. Ironically, this is one of the show's problems. Long's Diane and Danson's Sam are so clearly made for each other that their courtship seems pre-ordained—blissily inevitable. So there's no tension to their banter, no sting of malice or dueling wit; they might as well be lobbing candy kisses. The writers have tried to trump up some tension between the two leads by making Long's character a high-minded snob—she thinks that Sam is a slumming skirt chaser whose idea of great architecture is a pyramid of six-packs. But Ted Danson's Sam is such a quietly solid and intelligent presence that her sarcasms fail to stick. His silences are as thoughtful as her laconic sallies.

A larger problem for *Cheers* is that the series has been oversold by the nation's television critics. Based on only a few episodes, *Cheers* has already been saluted as an Athenian classic, and many viewers have been primed to expect a cascade of laughter. *Cheers* is smartly written and even more smartly cast, easily the second-most-attractive entry of the fall season. (The top entry is Anne Beatts's *Square Pegs*, on CBS, about which more later.) But it's also a very mild, unassuming, and sugar-sprinkled comedy, one that makes you smile fondly rather than laugh. Putting the series in the same uproarious league with *The Mary Tyler Moore Show* or even *Taxi* this early in its run is like sending a colt for a gallop before its legs are steady. *Cheers* needs some seasoning, some vigor. Ted Danson spends an awful lot of time polishing those glasses.

Laugh Trax, A NEW SYNDICATED COMEDY series shown locally on Channel 11 (Saturdays; 11 P.M.), is a hopeless mishmash of musty gags and hapless mugging, but it does have the beautiful and gifted comedienne Gail Matthius, who appeared a few seasons back on *Saturday Night Live*. Along with Denny Dillon, Matthius pioneered the shopping-mall "Valley Girl" slanguage later made famous by Frank Zappa's daughter Moon Unit—tipping her head irritably to the side on *S.N.L.*, she would describe a bad date as "Queer-bait-a-*rama*." On *Laugh Trax*, she's still doing her space-cadet raps—"Pull *over*, who's *driv*ing?"—and they're still scattily funny. The rest of the show isn't. ■

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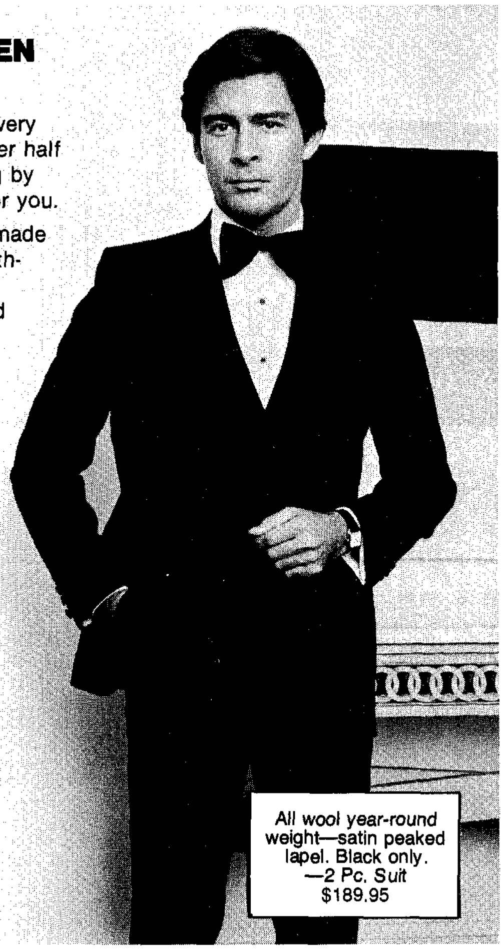

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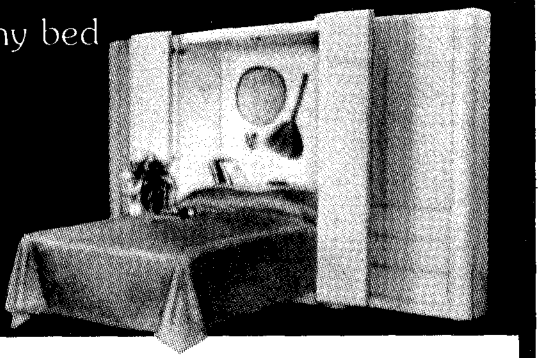

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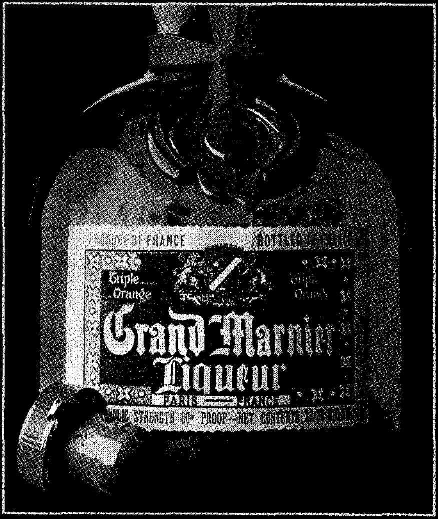
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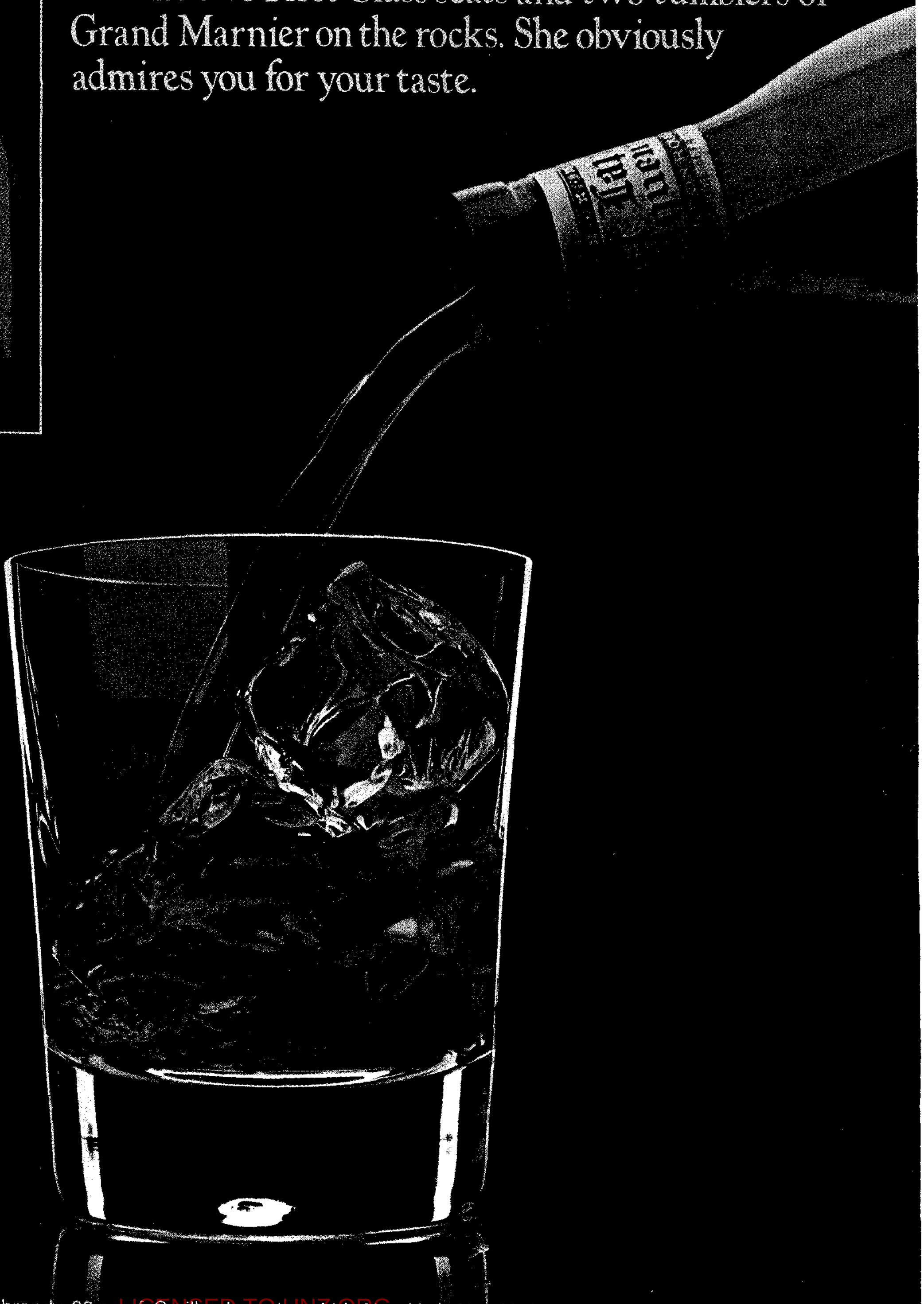

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HUNGARIAN RHAPSODY

"...Racy and romantic, *Time Stands Still* is a powerful film about teenage rebellion after the Hungarian Revolution..."

VOLATILE AND FUNNY, **Time Stands Still,** directed by the young Hungarian Péter Gothár, comes as a wonderful surprise. Good movies from Eastern Europe are generally high-minded and a little drab. Not this one. Gothár works in strikingly unrealistic colors, producing a subdued expressionist look of haunting power. His movie is racy, very frank about sex, and in love with Western pop in a startlingly romantic way. Yet *Time Stands Still* doesn't look anything like a Western commercial movie: It's got the surface urgency of pop, controlled by the deeper feelings of a man coming to terms with Hungary's tormented history.

The movie is set in Budapest in the years after the 1956 revolution, a confusing time when parents and teachers on the "wrong" (anti-Communist) side of the 1956 mess are seeking rehabilitation, while reform Communists, who played their cards right, are consolidating their power. For the generation coming up, it's a pressure cooker. Pulled this way and that by the warring, paranoid adults, the kids are hit at the same time by a thunderbolt from the capitalist West—Elvis Presley, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings for the kids—their escape, their spiritual salvation.

The hero, Dini (István Znamenák), perhaps sixteen, is a shy, buttoned-up-tight boy, handsome, with a high, serious forehead. When Magda (Aniko Iván), a chatty but seductive girl at school, falls in love and boldly propositions him, he gets scared and backs away. Hoping to make him jealous, she goes after Gábor (Henrik Pauer), his older brother. As the three play out this roundelay, they fall under the spell of Pierre (Sándor Sõth), a troublemaker at school who has the glamorous cool of a fearless young hood.

Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence gets filtered through the lens of political memory. None of these acts is quite free of political meaning. Yet the amazing quality of *Time Stands Still,* which was written by Gothár and Géza Bereményi, is its dreamy joyousness. Even the boring, musty memories are fiercely poetic. At a school dance, the kids line up, side by side, the boys facing the girls, both lines swaying back and forth to the disconsolate rhythm of a Hungarian fox-trot. Gothár gives this dance a ghostly, smoky illumination that makes the kids look like zombies at a steam table.

Later, throwing together a party of their own, the kids sing Elvis's "Don't Be Cruel"—at half-tempo, slurring the English—and the lighting is warmer this time, with reds and blues falling through the dolorous haze. The scene is an ecstatic dream of rock—not the usual frenzied dream of our own movies, but slowed-down, weighted, eroticized, a recollection of almost unbearable pleasure. At the school, a gray, authoritarian place with sepulchral corridors and high-ceilinged rooms, moony Hungarian youths turn toward the window and sing to themselves (in English), "You ... are ... my ... des-ti-ny...." Paul Anka's schlock romanticism has become the refrain of their sexual longing; for the moment, the song sounds like a great, haunted ballad.

Gothár and his cameraman, Lajos Koltai, use lighting and camera movement like the young Orson Welles and Gregg Toland—as a way of giving pleasure through conscious virtuosity. Most of the light comes from down the block or outside the window, yet characters aren't quite silhouetted: There's enough hazy blue illumination to make their comings and goings glamorously mysterious. At a party or a rock club, feeling great, we might perceive our friends the way Gothár shoots these kids. Gothár's compositions, like Welles's, look painterly and expressionistic but never static, and like Welles, Gothár uses camera techniques as a source of wit. In a wonderful sequence at the school, the vice-headmaster, a bald, glowering disciplinarian investigates a class in which a boy—Dini, in fact—has been caught laughing during an official speech. As one student after another stands up and gravely explains his part in the chain of events that led to the offensive laughing, the camera charges around the room along with the vice-headmaster, the interminable, uncut shot adding to the absurdity of so thorough an investigation.

Politics creeps into the undertones of every relationship. Dini's teacher, an old-style Catholic, is dismissed and replaced by a reform-Communist woman who turns out to be an engagingly frank personality—by implication, one of the

Sidelined: *Henrik Pauer chats up a girl; Sándor Sõth and István Znamenák nod out.*

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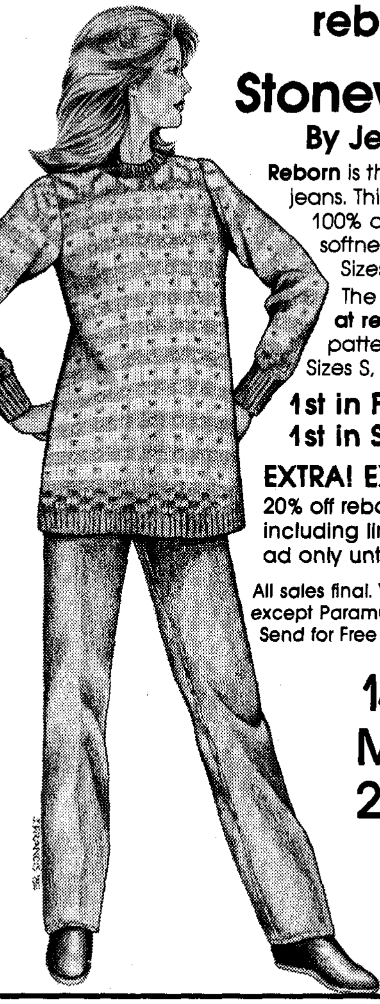

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builders of Hungary's current freedom. But when Dini's mother goes to see her, the women realize that their husbands might have been shooting at each other a few years ago, and the visit turns into an abusive confrontation. *Time Stands Still* is a lyrical vision of a nation that has been pulled apart and is ardently seeking reconciliation. When one of the old freedom fighters returns from prison, his motto is "Everyone was right, and who gives a s---?" The adults are both obsessed with politics and exhausted by politics. No one is really interested in settling old scores.

Gothár is no youth snob, but he does give the rawness of youth a special grace. When the punk revolutionary Pierre leads his friends on a rampage through the halls, smashing pictures of Lenin, the camera falls back before the onrushing students, overwhelmed by their defiance. Later, Pierre, Dini, and the chattering Magda break for the border in a stolen car. As the students bicker over their love affairs and plan their future in America, the movie turns rhapsodic in the early Godardian manner. "Playing things tough calls for style," says Pierre, who probably has too much style for the Hungary of the sixties. He heads for America—the place for wild men like him. The others pursue their destiny at home, and Gothár brings his movie to a satisfyingly melancholy conclusion: Life returns to normal, reconciliation replaces revolt. It says something for the state of the arts in Hungary now that Gothár doesn't have to flee to America, too.

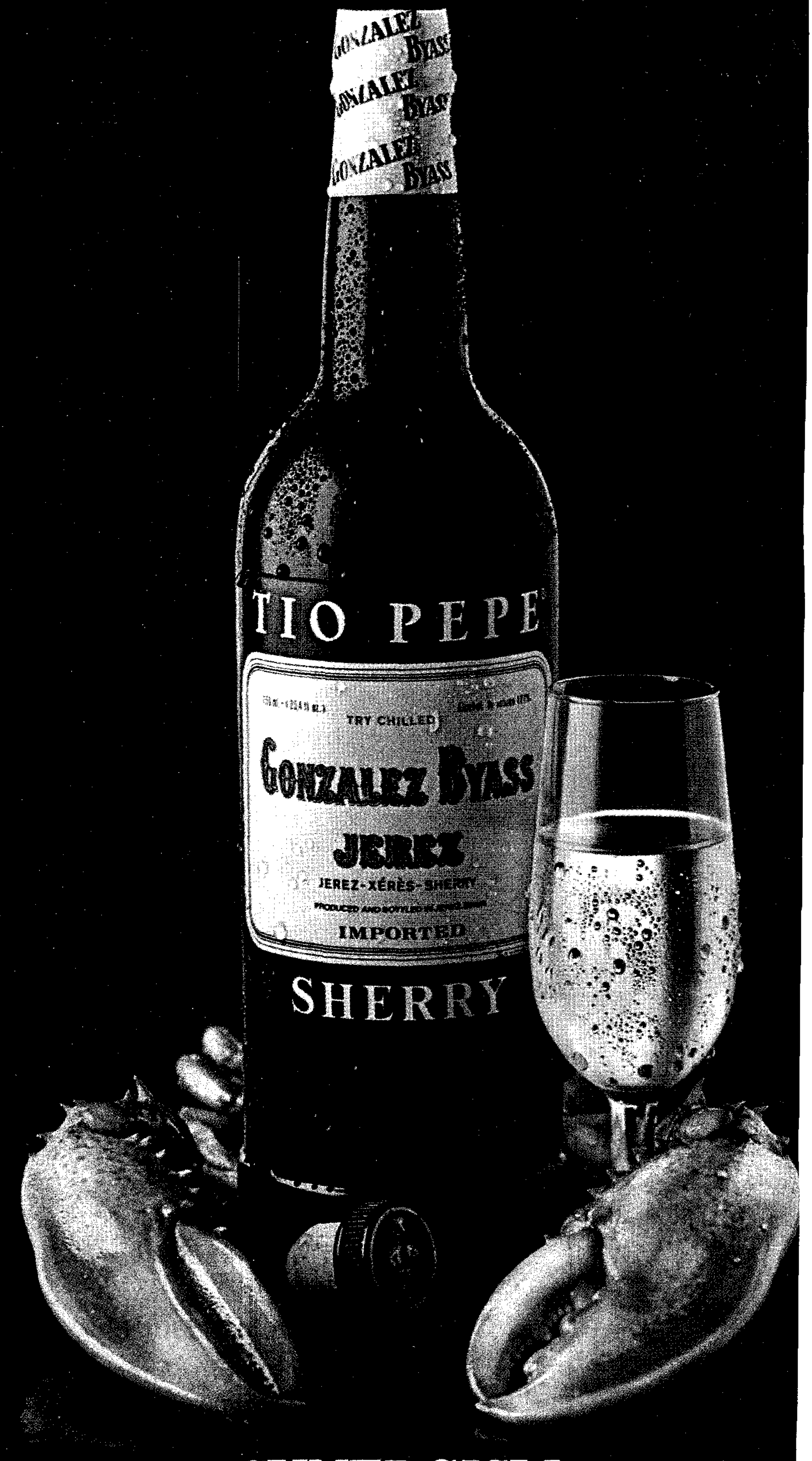
HAVING SEEN THE MUCH HERALDED **Fitzcarraldo,** I must sadly report that the various articles, books, documentaries, illnesses, and lawsuits generated by the movie are all of considerably greater interest than the movie itself. Werner Herzog has pulled off a coup of sorts: His *Fitzcarraldo* has entered the heroic mythology of cinema without being much good. Set in the early years of the century, *Fitzcarraldo* is about a cracked colonial entrepreneur who has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to perform in it. Of course, the swinish rubber barons who run Iquitos couldn't care less about opera, so they laugh him off as a nut. Which is not surprising, since Klaus Kinski plays him that way. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Kinski is overbearing and ludicrous and completely distant, more a crank than a heroic madman.

The great Indian director Satyajit Ray made a wonderful film, *The Music Room,* about an impoverished aristocrat who squanders his remaining property in order to give one last, perfect concert in his mansion; Ray took us so far inside the aristocrat's adoration of music that we adopted his folly as our own. But why is Fitzcarraldo drawn to opera? He has a batch of Caruso records that he plays on his windup Victrola for the urchins in Iquitos—a typical Herzog joke about the vanity of "civilization" in the jungle, but not very illuminating about Fitzcarraldo. Apart from that, there's one actual opera performance in the movie, in the Brazilian rubber capital, Manaus. Herzog shoots it in such a way as to bring out the grandly artificial nature of opera. For him, opera doesn't mean music, lyric drama, the highest form of song—it's illusion, unreality, bizarre spectacle. In other words, it's very much like a Herzog movie, and the way Herzog shoots it, it looks as inhuman and uninviting as a Herzog movie. Had he tried, Herzog couldn't possibly have alienated us from his hero any more than he has.

Hoping to finance his scheme through a quick killing in the rubber trade, Fitzcarraldo takes a large steamer up one of the tributaries of the Amazon. The journey upriver is handsomely photographed, with many beautiful shots of the large, double-decked steamer slowly rounding a bend in the dark, jungle-bordered river. But Herzog doesn't create much in the way of narrative excitement: He treats Fitzcarraldo's crew impersonally; he turns the Indians who emerge from the jungle into icons, using them for their red-faced silent menace.

The whole movie leads up to one extravagant sequence. In order to get to his rubber trees, Fitzcarraldo must take the ship over a small mountain and relaunch it on another river on the other side. So there we have it: the grand image, the vision, the metaphor of *folie des grandeurs*. As Fitzcarraldo excitedly runs from one place to another, hundreds of Indians haul the huge steamer up the slope. Herzog shows us the labor and the actual means used to accomplish the feat—the logs, winches, cables. He photographs the beached ship, lying on a 40-degree incline, from about eight angles and in three different types of weather. And yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that after a while it becomes a joke—Herzog's monument to his own bankrupt imagination.

Everyone seems to have forgotten that Herzog has already *made* this movie. He took Kinski down the Amazon a decade ago in *Aguirre, the Wrath of God*, a movie much richer in imagery, incident, and thought than *Fitzcarraldo*. Having ignored the work of art, the media now celebrate the self-parody. It's a way of being wrong both times. ■



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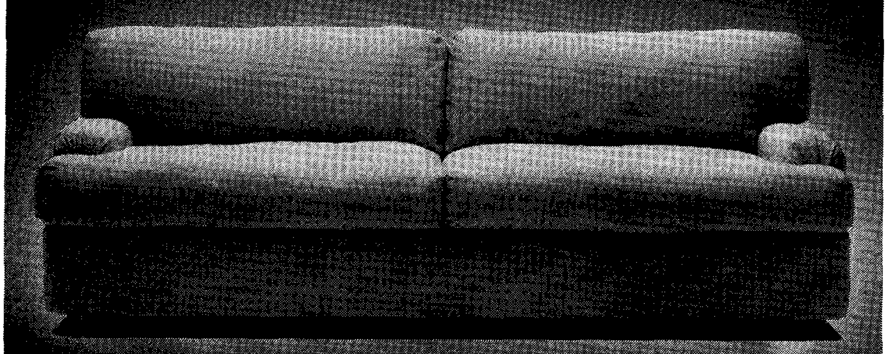

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BY LEONORE FLEISCHER

Children's Clothes

MELNIKOFF'S IS OFFERING LARGER THAN usual discounts on a wide range of sportswear for children in sizes 8–20. Denim and corduroy Lee jeans in student sizes, were $16–$21, now $11.99–$15.99; Izod sweaters in all the new fall colors (V-necked, were $21, now $15.99; Shetland-wool crew-necked, were $23.50, now $17.99); Izod long-sleeved shirts with collars, were $19, now $13.99; Izod long-sleeved turtlenecks, were $16.50, now $12.99; Izod sweatsuits, now 20 percent off; other brand-name sweatsuits in stripes and solids, including crew-necked style, were $9–$10, now $5.99; zippered hooded tops, were $13, now $8.99; sweatpants, were $9–$10, now $5.99; also, Carter's Jama-Blankets in infant sizes, were $12, now $8.99, and infants' and children's pajamas, now 20 percent off. American Express, MasterCard (M.C.), Visa (V.), checks accepted; refunds possible. *Melnikoff's, 1594 York Ave., at 84th St. (288-2419); Mon.–Wed., Fri., and Sat. 9 a.m.–6 p.m. and Thurs. till 9 p.m.; through 10/23.*

Warehouse Sale

THE CELEBRATED ATELIER INTERNAtional is holding its annual warehouse sale of discontinued pieces, showroom samples, overproductions, and so on. This is top-of-the-line merchandise, and much of it is being sold at prices below wholesale and in some cases as much as two-thirds off list prices. Everything is sold as is. A few examples: about six Le Corbusier chaise longues with chrome frame covered in leather or pony, list $3,150 and $3,320, here $1,102 and $1,411; Le Corbusier brown-leather-and-chrome two-seater, list $5,770, here $2,452; huge modular seven-seater covered in green textured heavy cotton, list $8,460, here $3,595; a group of Cassina natural-Russian-leather Cab side chairs, list $1,000 each, here $350; several Soriana and Maralunga one-, two-, and three-seaters covered in leather or fabric, at very reasonable prices; Il Castello, a veneered-and-laminated table with sliding top, list $5,780, here $2,456; Marcatré work stations, desks, and cabinets, including an ash cabinet with glass doors, list $2,800, here $980; Nova plastic-covered chrome-plated-steel

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

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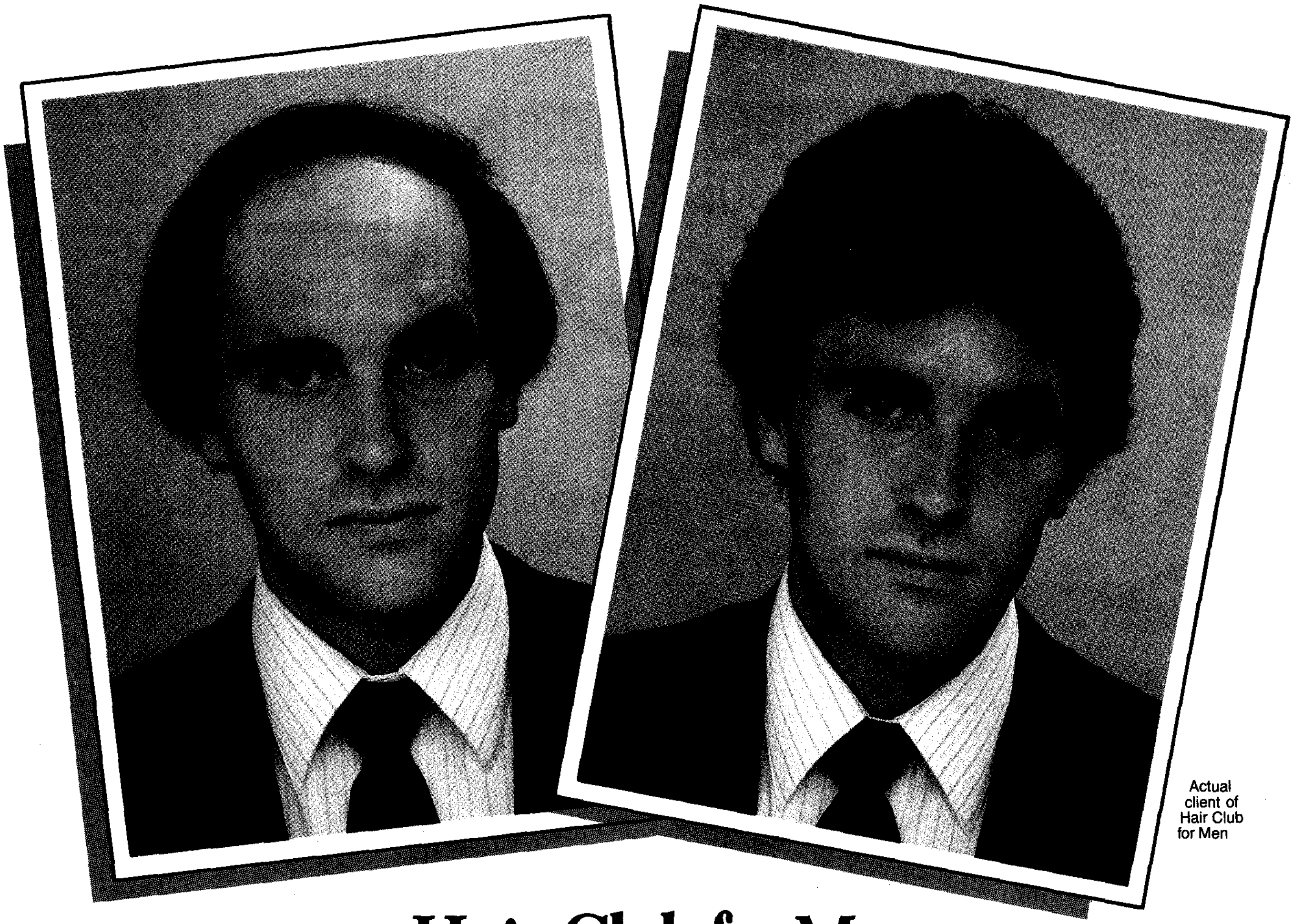

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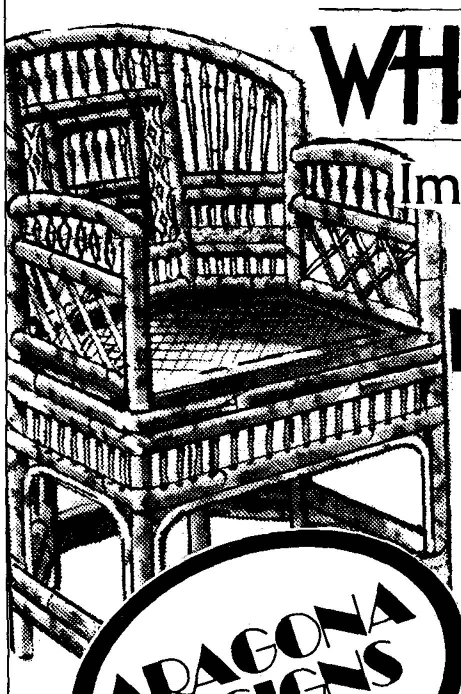

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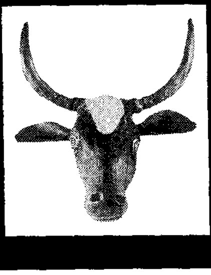

stacking chairs, list $105, here about $25; very contemporary Italian floor and wall lamps, including the all-brass Foglio (most are scratched), list $330, here $90; several Papillona floor lamps, list $630, here $267; and much more. Delivery arranged at additional cost. M.C., V. accepted; no checks; all sales final. *Atelier International, Ltd., 235 Express St., Plainview, L.I. (516-935-6700); Fri. 4–9 p.m. and Sat. 10 a.m.–4 p.m. By car: Take Long Island Expwy. to Exit 46; take eastbound service road 1/4 mile to large red a.i. cube. Sale 10/22, 23 only.*

Showroom Sale

A SELECTION OF SHOWROOM PIECES OF heavy, hand-carved imported furniture, almost all of it in solid walnut, is on sale here at 40–60 percent off the list prices. Usually available only through decorators, these one-of-a-kind reproductions of antiques are being sold as is. A few examples: library breakfront, 88 in. wide, 91 in. high, list $4,200, here $2,100; tall French Provincial cabinet with carved fruit-design medallions, suitable as a bar or for holding a stereo, list $2,850, here $1,425; Louis XV carved two-drawer commode, list $1,500, here $900; wing chair in green velvet, list $1,650, here $825; miniature hall-porter chair in studded leather, list $1,450, here $870; a pair of rush-seated side chairs with oil paintings on the back, here $400 for the pair; three elaborate headboards, one twin and two queen (one baroque-style in walnut and one Venetian-style with gold leaf on iron), list $1,600, $1,500, and $1,350, respectively, here $800, $750, and $675; Louis XV cabinet with painted floral-design doors, mirror, velvet lining, and glass shelves, list $3,100, here $1,240; sixteenth-century-style chair, list $400, here $200. Delivery may be arranged at additional cost. Checks accepted, but merchandise is held until they clear; no credit cards; all sales final. *House of Spain, Inc., 34 Gansevoort St. (243-4075); Mon.–Fri. 10 a.m.–5 p.m. and Sat. 11 a.m.–4 p.m.; through 10/23.*

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YARNS FOR FALL AND WINTER KNITTING, crocheting, and weaving are on sale here for two weeks. Valli Biellesi, an all-bulky-wool cable, was $3.95 for 100 gm., now $1.99; Successo, an all-wool bouclé, was $2.95 for 50 gm., now $1.49; Chat Botté Pussy Cat, an 80-20 acrylic-and-mohair blend, was $4.50 for 50 gm., now $3.95; Orchidea, an all-wool worsted in 43 colors, was $1.59 for 50 gm., now 99 cents; a 40-30-30 cashmere-lamb's-wool-and-wool blend, was $8.25 for 20 gm., now $3.95; Il Filo, an all-wool Lopi type, was $3.95 for 100 gm., now $1.99; an 80-20 lamb's-wool-and-angora blend, was $4.75 for 20 gm., now $2.99; an all-wool Donegal tweed, was $2.25 for 50 gm., now $1.95; a French all-Shetland-wool yarn, was $2.75 for 50 gm., now $1.75; and more. M.C., V., checks accepted on purchases of at least $30; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.-Sat. 10 a.m.-7 p.m.; through 10/30.*

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WOMEN WILL FIND DRESSY DRESSES, suits, and evening gowns here, in sizes 4–14, plus a few in size 16, at showroom prices. A few examples: taffeta-trimmed rayon-crêpe cocktail dresses, retail $350, here $89.75; iridescent-taffeta gowns with French-velvet bodice and pleated oversleeves, retail $700, here $298; Spanish-lace cocktail dresses with an off-the-shoulder top, retail $395, here $89.75; two styles of dresses of black organza with yellow embroidered dots and yellow sash, retail $495 and $700, here $245 and $298; fluid wool-jersey dresses with deep dolman sleeves, in black or olive, retail $495, here $275; dresses in fuchsia silk with polka dots, retail $575, here $275; strapless taffeta cocktail dresses, retail $425, here $195; long dresses with attached capelet, retail $695, here $298; one-shoulder gowns of silk organza and Spanish taffeta, retail $695, here $298; two-piece dinner suits, retail $375, here $198; almost 100 one-of-a-kind samples in sizes 4–8, here $89–$298. Checks accepted; no credit cards; all sales final. *Mario, 264 West 35th St., third floor (244-1028); Mon.-Fri. 10 a.m.-4:30 p.m.; while stock lasts.*

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A Complete Entertainment Guide for the Week Beginning October 18

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Oct. 19: "Celeste." Opening Oct. 20: "Stalker." #2—Thru Oct. 19: "The American Friend." Beg. Oct. 20: "Celeste."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Oct. 18: "The Stranger"; "La Terra Trema." Oct. 19: "The Last Days of the Samurai"; "Dersu Uzala." Oct. 20: "India Song"; "La Musica." Oct. 21: "Even Dwarfs Started Small"; "Fata Morgana." Oct. 22: "The Girl Can't Help It"; "Don't Knock the Rock." Oct. 23: "Cat on a Hot Tin Roof"; "A Streetcar Named Desire." Oct. 24: "The Magic Flute." **AGEE ROOM**—Oct. 18: Film Pulse. Oct. 19: "Lili Marleen." Beg. Oct. 20: "Mural Murals"; "Documenteur: An Emotion-Picture."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Burden of Dreams." #2—Thru Oct. 21: "Tempest." Opening Oct. 22: "Jinxed."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 21: "Last Tango in Paris." Beg. Oct. 22: "Bongoman."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Oct. 21: "Eboli." Beg. Oct. 22: Almi-Cinema 5 Film Festival.

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 18: "The Threepenny Opera"; "The Blue Angel." Oct. 19: "Amarcord"; "The Clowns." Oct. 20: "Living on Velvet"; "Stranded." Oct. 21: "History Is Made at Night"; "Appointment for Love." Oct. 22: "Charlie Chan's Secret"; "Charlie Chan at the Wax Museum." Oct. 23-24: "The Thin Man"; "After the Thin Man."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Oct. 15-18: "Blade Runner"; "Deathtrap." Oct. 19-21: "Ragtime."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Oct. 19: "Gallipoli"; "The Last Wave." Oct. 20-21: "Richard Pryor Live in Concert"; "Richard Pryor Live on the Sunset Strip." Oct. 22-23: "Taxi zum Klo"; "Making Love." Beg. Oct. 24: "A Night at the Opera"; "A Day at the Races."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Pink Floyd the Wall." #2—Thru Oct. 21: "Q." Opening Oct. 22: "First Blood."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"The Devils Playground." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—"Xica."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 21: "Rocky III." Beg. Oct. 22: "Personal Best"; "Making Love."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Love Child."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tempest." #2—"Q." #3—"My Favorite Year."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"I, the Jury." #2—Thru Oct. 21: "The Concrete Jungle." Opening Oct. 22: "Jinxed."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Tempest." #2—"Rocky III." #3—"The Road Warrior." #4—"Hey Good Lookin'." #5—"Fast Times at Ridgemont High." #6—"Diner."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Amityville II: The Possession." #2—582-5070. "Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Goin' All the Way." #2—Thru Oct. 21: "Pink Floyd the Wall." Opening Oct. 22: "First Blood."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Boat." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Oct. 18: "Fellini Satyricon"; "Fellini's Roma." Oct. 19-20: "Dinner at Eight"; "Women." Oct. 21-23: "One Flew Over the Cuckoo's Nest"; "The Shining." Beg. Oct. 24: "Children of Paradise." #2—Thru Oct. 21: "Piaf—The Early Years"; "The Rose."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Oct. 21: "Q." Opening Oct. 22: "Halloween III: Season of the Witch." #2—Thru Oct. 21: "Satan's Mistress." Beg. Oct. 22: "Q."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yes, Giorgio." Closed Oct. 18.

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Oct. 18: "Ivan the Terrible, Part I"; "Potemkin." Oct. 19: "Nosferatu, the Vampire (1979)"; "Nosferatu (1922)." Oct. 20-21: "The Tin Drum"; "The Lost Honor of Katarina Blum." Oct. 21: "Elia Kazan: Outsider"; "America, America." Oct. 22: "Three Women"; "A Perfect Couple." Oct. 23: "Scarecrow"; "Mean Streets." Oct. 24: "Elia Kazan: Outsider"; "The 60% Perfect Man"; "The Visitors."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Moonlighting."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "L'Adolescente."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Love Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Oct. 21: "I, the Jury."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The Mango Tree."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Oct. 21: "The Chosen." #2—"Le Beau Mariage."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Lookin' to Get Out." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The World According to Garp."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Tex."**CINEMA II**—753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Oct. 21: "Goin' All the Way." Opening Oct. 22: "Halloween III: Season of the Witch." #2—832-2720. Thru Oct. 21: "Q." Opening Oct. 22: "Jinxed."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Love Child."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tempest." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "My Favorite Year."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Oct. 21: "Diner."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Q."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Amityville II: The Possession." #2—"The Slayer."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Oct. 21: "The Concrete Jungle." Opening Oct. 22: "Halloween III: Season of the Witch."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Oct. 21: "I, the Jury." Opening Oct. 22: "Jinxed." #2—"Pink Floyd the Wall."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "My Favorite Year."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—Thru Oct. 21: "Lola." Opening Oct. 22: "Sweet Hours." #2—Thru Oct. 21: "My Dinner With Andre." Beg. Oct. 22: "Lola." #3—"Gregory's Girl."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Oct. 18: "Conquest"; "The Kiss." Oct. 19-20: "Adam Had Four Sons"; "Intermezzo." Oct. 21-23: "The Bells of St. Mary's"; "Two Faced Woman." Beg. Oct. 24: "Romance"; "Wild Orchids."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Oct. 19: "Chilly Scenes of Winter." Opening Oct. 20: "Time Stands Still." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Q." #2—"The Boat." #3—"Tempest." #4—"The Chosen."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Oct. 21: "The Stunt Man"; "All That Jazz." Opening Oct. 22: "Jinxed." #2—"Pink Floyd the Wall."

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 18: "Lilith"; "The Strange One." Oct. 19: "Who?"; "Pimpernel Smith"; "Counterblast." Oct. 20: "They Shoot Horses, Don't They?"; "Just Crazy About Horses." Oct. 21: "Pardon Mon Affaire"; "Pardon Mon Affaire, Too." Oct. 22-23: "Throne of Blood"; "Samurai Spy." Oct. 24: "Grand Illusion"; "Rules of the Game."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 18: "Husbands"; "The Last Detail." Oct. 19: "The Tin Drum"; "Young Torless." Oct. 20: "World Of Apu"; "The Music Room." Oct. 21: "Breathless"; "Contempt." Oct. 22: "Badlands"; "Bonnie and Clyde." Oct. 23: "It's a Wonderful Life"; "Heaven Can Wait." Oct. 24: "Tess"; "Days of Heaven."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"The Concrete Jungle." #2—"Xica." #3—"The World According to Garp"; "Deathtrap." #4—"Q."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Oct. 21: "Diner." Beg. Oct. 22: "Fast Times at Ridgemont High."

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; members $3. Films from Korea. Oct. 22, 8 p.m.: "Changma" (1979) by Hyunmok Yoon. Oct. 23, 8 p.m.: "Mandala" (1981) by Kwontaik Im.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Oct. 22, 7:30 p.m.: "Moran of the Lady Letty" (1922) by George Melford, & "The Eagle" (1925) by Clarence Brown, both with Rudolph Valentino. Oct. 23, 7:30 p.m.: "Monsieur Beaucaire" (1924) by Sidney Olcott, with Valentino, & a presentation on Valentino by Kenneth Anger.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Oct. 21, 8 p.m.: "Sincerity I," "Sincerity IV" & "Duplicity III" by Stan Brakhage. Oct. 22, 8 p.m.: "Mary Smith" by Gail Vachon, & "Film About a Woman Who" by Yvonne Rainer. Oct. 23, 8 p.m.: "Lensound" by Robert Attanasio, "Frames and Cages and Speeches" by Martha Haslanger, & "Mouches Volantes" by Larry Gottheim. Oct. 24, 8 p.m.: "Pause!" by Peter Kubelka, "Sorted Details" by Charles Wright, " Sunhopsoon" by Andrej Zdravic, & "Estuary" by Chris Welsby.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. *Family Flicks: Adm. $12 per family.* Oct. 23, 1 p.m.: "The Towers" (1957) by William Hale, & "Trik Film III" (1974) by George Griffin.

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MOVIES

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Oct. 19, 8 p.m.: "The Searchers" (1956) by John Ford, with John Wayne.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 20, 1, 3, 6 & 8:30 p.m.: "Coup de Tête" (1980) by Jean-Jacques Annaud, with Patrick Dewaere.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Oct. 20, 7:30 p.m.: "Early Summer" (1950). Oct. 22, 7 p.m.: "A Story of Floating Weeds" (1934) & "The End of Summer" (1961).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3; members $2. Oct. 24, 8:30 p.m.: "All My Life" (1966) by Bruce Baillie, "New York Eye and Ear Control" (1964) by Michael Snow, "Rose Hobart" (1939) by Joseph Cornell, & "Blonde Cobra" (1959-63) by Ken Jacobs & Bob Fleischner. Thru Oct. 30: Tue.-Sat., 1-6 p.m.: Video by Herbert Wentscher & Ko Nakajima, & Video/Music New Orleans.

MOVIE MANIA—New York Sheraton, Seventh Ave. at 56th St. For info.: 516-829-4619. Adm. $5; children $4. Oct. 24, 9 a.m.-6 p.m.: "Empty Saddles" (1936), with Louise Brooks, "Kid Glove Killer" (1942) by Fred Zinneman & other films.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 19, 8 p.m.: "Sunday, Bloody Sunday" (1971) by John Schlesinger, with Peter Finch & Glenda Jackson. Oct. 20, 8 p.m.: "Winterlight" (1962) by Ingmar Bergman, with Max von Sydow. Oct. 21, 7:30 p.m.: "The Trial" (1972) by Orson Welles, with Anthony Perkins & Jeanne Moreau; 8 p.m., Oct. 22-23, 8 & 10:30 p.m., Oct. 24, 7 & 9:15 p.m.: "Demon Pond" (1979) by Masahiro Shinoda, with Tamasaburo Bando.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Oct. 19, 12 noon: "Dancing Songs" (1971) by Zlatko Bourek, & "Shadows of Forgotten Ancestors" (1964) by Sergei Parajanov; 2:30 p.m.: "The Immigrant Experience: The Long, Long, Journey" by Joan Micklin Silver, "The City of Big Shoulders," & "Veronica." Oct. 21, 12 noon: "The Willmar 8" by Lee Grant, "Possum Living," & "Cat: A Woman Who Fought Back."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Oct. 19-21, 5:50 & 9 p.m.: "Born Yesterday" (1950) & "It Should Happen to You" (1954) by George Cukor, with Judy Holliday. Oct. 22-24, 4 & 8 p.m.: "Adam's Rib" (1949) by Cukor, & "Bells Are Ringing" (1960) by Vincente Minelli, both with Judy Holliday. Sat.-Sun., 2 p.m. (free): "Edge of Survival" (1981) by Leigh Wharton.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Oct. 23, 7 & 9 p.m.: "Every Man for Himself" (1980) by Jean-Luc Godard, with Isabelle Huppert. Oct. 24, 2 p.m.: "The Court Jester" (1954) by Norman Panama & Melvin Frank, with Danny Kaye.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way nr. 48th St., 9th floor. 628-0420. Free. Oct. 20, 6 p.m.: "Un Invierno en Mallorca" (1969) by Jaime Camino. In Spanish, no subtitles.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Oct. 24: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m. (running continuously): "Drive-In: Second Feature" (1982) by Roger Welch.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Oct. 21, 8:15 p.m.: "The Awful Truth" (1937) by Leo McCarey, with Cary Grant. Hosted by Andrew Sarris & Molly Haskell.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"My Favorite Year." #2—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "The Sender."

105. DALE—W. 231st St. at B'way. 884-5300. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "First Blood."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22 (tent.): "First Blood." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Monsignor." #4—"E.T. the Extra-Terrestrial."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Amityville II: The Possession." #2—"An Officer and a Gentleman."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "My Favorite Year."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Oct. 21: "My Favorite Year." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"My Favorite Year." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "Pink Floyd the Wall." Beg. Oct. 22: "Jinxed." #4—"Q." #5— "E.T. the Extra-Terrestrial."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"I, the Jury." #2—"Amityville II: The Possession."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Oct. 21: "Goin' All the Way." Beg. Oct. 22: "Monsignor." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Oct. 21: "Satan's Mistress"; "Goin' All the Way." Beg. Oct. 22: "The Road Warrior."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"An Officer and a Gentleman." #2—"Diner."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Q." #2—"E.T. the Extra-Terrestrial." #3—"My Favorite Year." #4—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Halloween III: Season of the Witch."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Oct. 21: "Young Doctors in Love." Beg. Oct. 22: "Fast Times at Ridgemont High."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"My Favorite Year." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Jinxed." #3—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"My Favorite Year." #2—"Gregory's Girl."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct.22: "Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. #1—Woody Allen Festival. #2—Thru Oct. 19: "A Clockwork Orange." Oct. 20-23: "My Brilliant Career"; "Breaker Morant." Beg. Oct. 24: "La Dolce Vita."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. Thru Oct. 21: "E.T. the Extra-Terrestrial." Beg. Oct. 22: "Halloween III: Season of the Witch."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"An Officer and a Gentleman." #2—"Tempest."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "My Favorite Year." **SOUTH—** "Yes, Giorgio."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "An Officer and a Gentleman."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Oct. 21: "Diner." Beg. Oct. 22: "Fast Times at Ridgemont High."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Oct. 21: "Pink Floyd the Wall." Beg. Oct. 22: Almi-Cinema 5 Film Festival.

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Q." #2—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Monsignor." #3—"I, the Jury"; "Goin' All the Way." #4—"The Chosen."

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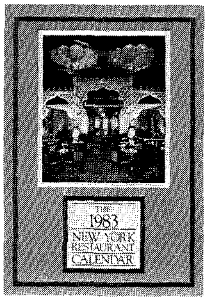

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235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Oct. 19: "Young Doctors in Love." Beg. Oct. 20: "Zapped!"

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Oct. 21: "Chan Is Missing." Oct. 20: "Ceddo." #2—Thru Oct. 21: "Diner."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Oct 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "Rocky III." Beg. Oct. 22: "First Blood."

303. **NEW DORP—HYLAN—** 351-6601. #1—"An Officer and a Gentleman." #2—"Q."

304. **NEW DORP—LANE—** 351-2110. Thru Oct. 21: "Amityville II: The Possession." Beg. Oct. 22: "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Pink Floyd the Wall." #2—"My Favorite Year."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Monsignor." #2—"The Slayer."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Oct. 21: "Diner." Beg. Oct. 22: "Jinxed."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Q." #2—"My Favorite Year." #3—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—Thru Oct. 21: "E.T. the Extra-Terrestrial" Beg. Oct. 22: "First Blood."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Q." #2—"Tempest."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—Thru Oct. 21: "Yes, Giorgio." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—"The Concrete Jungle." #4—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Amityville II: The Possession." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Oct. 21: "Rocky III." Beg. Oct. 22: "First Blood." #2—Beg. Oct. 22: "The Sender."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "An Officer and a Gentleman." Beg. Oct 22: "First Blood." #3—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Slayer." #2—"Goin' All the Way." #3—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"My Favorite Year." #2—"E.T. the Extra-Terrestrial." #3—"Pink Floyd the Wall." #4—Thru Oct. 21: "Satan's Mistress"; "Goin' All the Way." Beg. Oct. 22: "Halloween III: Season of the Witch."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "The Chosen."

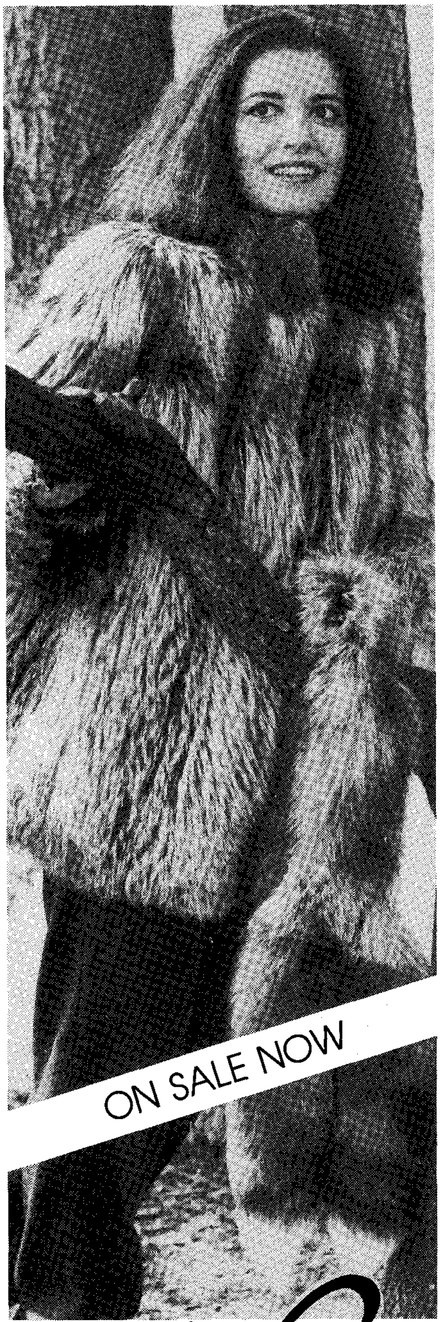
416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Program unavailable.

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor." #2—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Monsignor."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"My Favorite Year." #2—"The Concrete Jungle."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Q." #2—Thru Oct.



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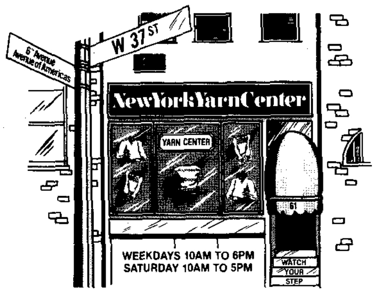

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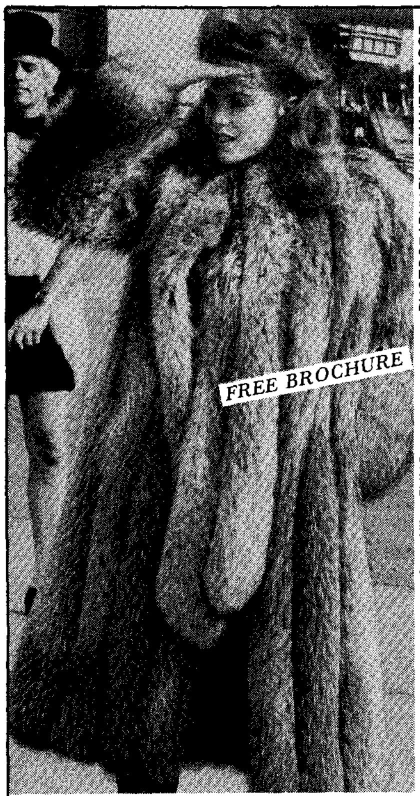

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21: "Pink Floyd the Wall." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial." #4—Thru Oct. 21: "Satan's Mistress"; "Goin' All the Way." Beg. Oct. 22: "Jinxed."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Monsignor."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "First Blood." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Monsignor."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Oct. 21: "The World According to Garp"; "Deathtrap." Beg. Oct. 22: "Tempest"; "Hanky Panky."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Oct. 21: "The Boat."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Fast Times at Ridgemont High."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Q." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 21: "Poltergeist." Beg. Oct. 22: "The Best Little Whorehouse in Texas."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Tempest." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Fast Times at Ridgemont High."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Fast Times at Ridgemont High."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. Thru Oct. 21: "The Slayer." Beg. Oct. 22: "The Sender."

501. BALDWIN—RKO— 223-9230. Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed."

502. BELLEROSE—RKO— 775-1351. Thru Oct. 19: "Young Doctors in Love." Beg. Oct. 20: "Zapped!"

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Oct. 21: "The Concrete Jungle." #2—Thru Oct. 21: "Chariots of Fire"; "Deathtrap."

504. BELLMORE—THE MOVIES— 785-3032. Thru Oct. 21; "The World According to Garp." Beg. Oct. 22 (tent.): "Fast Times at Ridgemont High."

506. BETHPAGE—BETHPAGE— 796-2554. Program unavailable.

507. BETHPAGE—MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Oct. 21: "The Concrete Jungle." #2—Thru Oct. 21: "The World According to Garp."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Q." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—"The Slayer."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Tempest." #2—Beg. Oct. 22: "Fast Times at Ridgemont High."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Oct. 21: "Diner." Beg. Oct. 22: "Fast Times at Ridgemont High."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Oct. 21: "I, the Jury." #2—Thru Oct. 21: "Satan's Mistress."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"My Favorite Year."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

523. GREAT NECK—SQUIRE— 466-2020. "My Favorite Year."

524. HEWLETT—RKO— 791-6768. Thru Oct. 19: "Young Doctors in Love." Beg. Oct. 20: "Zapped!"

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—"The Concrete Jungle."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor." **SOUTH**—"E.T. the Extra-Terrestrial."

529. LAWRENCE—RKO— 371-0203. #1—"The Slayer." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender." #3—"An Officer and a Gentleman."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Oct. 21: "The World According to Garp"; "Deathtrap." Beg. Oct. 22: "Fast Times at Ridgemont High."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Lookin' to Get Out." #3—"Amityville II: The Possession." #4—"Tempest."

532. LONG BEACH—LIDO— 432-0056. Thru Oct. 21: "Night Shift." Beg. Oct. 22: "Fast Times at Ridgemont High."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"My Favorite Year." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—"Gregory's Girl."

534. LYNBROOK—STUDIO ONE— 599-5151. "Xica."

535. MALVERNE—TWIN— 599-6966. #1—"The World According to Garp." #2—"The Boat."

536. MANHASSET—MANHASSET— 627-7887. #1—Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Monsignor." #2—Thru Oct. 21: "Gregory's Girl." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—"E.T. the Extra-Terrestrial."

537. MANHASSET—RKO CINEMA— 627-1300. "Lola."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "The Sender." #2—"My Favorite Year." #3—"Q." #4—Thru Oct. 21: "Satan's Mistress." Beg. Oct. 22: "Monsignor." #5—Tent.: "I, the Jury." #6—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch." #7—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "First Blood."

542. MERRICK—GABLES— 546-0734. Thru Oct. 21: "Rocky III." Beg. Oct. 22: "The Road Warrior."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "First Blood."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Oct. 21: "Q." Beg. Oct. 22: "Jinxed."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "The Boat." Beg. Oct. 22: "Tempest."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Fast Times at Ridgemont High."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Oct. 21: "The World According to Garp."

Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Tempest."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Oct. 21: "The Boat." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "Diner."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Oct. 19: "Young Doctors in Love." Beg. Oct. 20: "Zapped!"

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Chosen." #2—"The Slayer."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed." #3—Thru Oct. 21: "The Boat." Beg. Oct. 22: "First Blood."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Fast Times at Ridgemont High."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "First Blood."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"The Chosen." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Monsignor."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru Oct. 21: "Tempest." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "Mephisto." Beg. Oct. 22: "Chilly Scenes of Winter."

561. SYOSSET—SYOSSET— 921-5810. Thru Oct. 21: "Pink Floyd the Wall." Beg. Oct. 22: "Jinxed."

562. SYOSSET—UA CINEMA 150— 364-0700. "My Favorite Year."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. Thru Oct. 21: "Diner." Beg. Oct. 22: "Jinxed."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Satan's Mistress." #2—"Pink Floyd the Wall." #3—"My Favorite Year." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"Q." #7—"The Slayer." #8—"Amityville II: The Possession." #9—"Lookin' to Get Out." #10—"Goin' All the Way." #11—"The Concrete Jungle."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Program unavailable.

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Oct. 21: "Poltergeist." Beg. Oct. 22: "Jinxed." #2—Thru Oct. 21: "Rocky III."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Oct. 21: "On Golden Pond." Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "The Boat." Beg. Oct. 22: "Tempest."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"The Concrete Jungle." #2—Beg. Oct. 22: "Jinxed."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

604. BAY SHORE—CINEMA— 665-1722. "My Favorite Year."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Amityville II: The Possession." #2—"Q."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Fast Times at Ridgemont High."

612. CENTER MORICHES—CENTER— 878-2100. Thru Oct. 21: "Diner."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Oct. 21: "The Best Little Whorehouse in Texas."

616. COMMACK—MAYFAIR— 543-0707. "My Favorite Year."

617. COMMACK—RKO— 499-4545. #1—Thru Oct. 21: "Pink Floyd the Wall." Beg. Oct. 22: "Monsignor." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "First Blood."

619. CORAM—CORAM— 698-7200. Thru Oct. 21: "The Boat." Beg. Oct. 22: "Halloween III: Season of the Witch."

621. CORAM—PINE— 698-6442. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Jinxed." #2—"My Favorite Year."

622. DEER PARK—DEER PARK— 667-2440. Thru Oct. 21: "The World According to Garp."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—Thru Oct. 21: "My Favorite Year." Beg. Oct. 22: "Monsignor." #3—Thru Oct. 21: "An Officer and a Gentleman." Beg. Oct. 22: "Jinxed." #4—Thru Oct. 21: "The Chosen." Beg. Oct. 22: "The Sender." #5—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "First Blood."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Oct. 21: "Diner." Beg. Oct. 22 "Jinxed."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Monsignor."

628. ELWOOD—ELWOOD— 499-7800. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Tent.: "The Slayer." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "First Blood." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor." #3—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Oct. 21: "Diner." Beg. Oct. 22: "First Blood."

635. ISLIP—ISLIP— 581-5200. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "The Sender." #3—Thru Oct. 21: "The Slayer."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Oct. 21: "The World According to Garp."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "My Favorite Year."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Oct. 21: "Zapped!"

639. LINDENHURST—LINDENHURST— 888-5400. Thru Oct. 21: "The Best Little Whorehouse in Texas." Beg. Oct. 22: "Fast Times at Ridgemont High."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Oct. 21: "Tempest." #2—Thru Oct. 21: "Fast Times at Ridgemont High." #3—Thru Oct. 21: "E.T. the Extra-Terrestrial."

641. MONTAUK—THE MOVIES— 668-2393. Oct. 22-24: "Tempest."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Oct. 21: "Pink Floyd the Wall." #2—Thru Oct. 21: "Satan's Mistress."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Oct. 21: "The Best Little Whorehouse in Texas." Beg. Oct. 22: "Fast Times at Ridgemont High."

645. OAKDALE—OAKDALE— 589-8118. Thru Oct. 21: "Zapped!" Beg. Oct. 22: "Fast Times at Ridgemont High."

648. PATCHOGUE—PATCHOGUE— 475-0601. Thru Oct. 21: "An Officer and a Gentleman." Beg. Oct. 22: "Monsignor."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Oct. 21: "Diner." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "E.T. the Extra-Terrestrial." Beg. Oct. 22: "Halloween III: Season of the Witch."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Oct. 21: "The Boat." Beg. Oct. 22: "Halloween III: Season of the Witch." **OUTDOOR**—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Q."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Q." #2—"My Favorite Year."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**—"Pink Floyd the Wall."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Oct. 19: "Young Doctors in Love." Beg. Oct. 20: "Zapped!"

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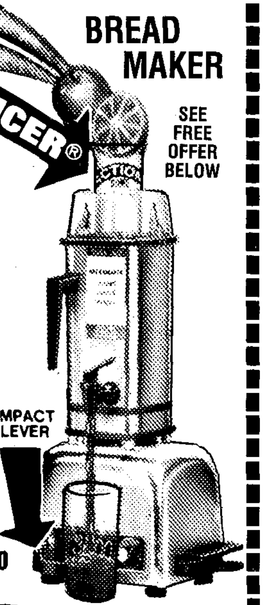

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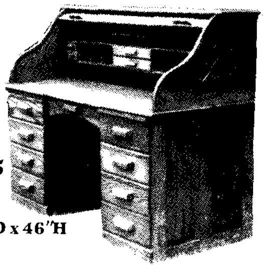

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MOVIES

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Oct. 21: "On Golden Pond." Beg. Oct. 22 "Fast Times at Ridgemont High."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Oct. 21: "Christiane F." Beg. Oct. 22: "The Innocents."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "On Golden Pond." Beg. Oct. 22: "Tempest." #3—Program unavailable.

660. **SHIRLEY—TWIN—** 281-3301. #1—Thru Oct. 21: "The Slayer." #2—Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Oct. 21: "Tempest." Beg. Oct. 22: "My Favorite Year." #2—Thru Oct. 21: "E.T. the Extra-Terrestrial." Beg. Oct. 22: "An Officer and a Gentleman."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"Amityville II: The Possession." #3—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "On Golden Pond." Beg. Oct. 22: "Tempest."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Oct. 21: "Pink Floyd the Wall."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Oct. 21: "Gregory's Girl." Beg. Oct. 22: "Q."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Oct. 21: "Diner." Beg. Oct. 22: "Halloween III: Season of the Witch."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "An Officer and a Gentleman."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"My Favorite Year." #2—Thru Oct. 21: "Diner." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22 (tent.): "Diner."

703. **CROSS RIVER—CROSS RIVER—** 763-8811. Program unavailable.

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Chosen." #2—"Gregory's Girl."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Oct. 21: "Reds."

707. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "First Blood." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "The Sender." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Monsignor."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"E.T. the Extra-Terrestrial." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "I, the Jury." Beg. Oct. 22 (tent.): "Q." #4—Tent.: "The Slayer."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Oct. 21: "The Road Warrior." Beg. Oct. 22: "First Blood." #2—Thru Oct. 21: "The Boat." Beg. Oct. 22: "Jinxed."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Oct. 21: "The World According to Garp." Beg. Oct. 22: "The Chosen."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Amityville II: The Possession." #2—"Richard Pryor Live on the Sunset Strip"; "Cheech & Chong's Nice Dreams."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor." #3—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #4—"The Concrete Jungle." #5—"E.T. the Extra-Terrestrial."

715. **NEW ROCHELLE—TOWN—** 632-4000. "My Favorite Year."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "Monsignor."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Pink Floyd the Wall." #2—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Halloween III: Season of the Witch." # #3—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "First Blood." #4—Thru Oct. 21: "Goin' All the Way."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "Q." #3—Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Monsignor."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Oct. 21: "The World According to Garp."

721. **PLEASANTVILLE—ROME—** 769-0720. "My Favorite Year."

722. **RYE—RYE RIDGE—** 939-8177. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Jinxed."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Lola."

724. **SCARSDALE—PLAZA—** 725-0078. "Rocky III."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Oct. 21: "The Boat." Beg. Oct. 22: "Monsignor." #2—"Richard Pryor Live on the Sunset Strip."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Oct. 21: "Pink Floyd the Wall." Beg. Oct. 22: "Jinxed." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor."

731. **YONKERS—KENT—** 237-3440. Thru Oct. 21: "The Slayer"; "Goin' All the Way." Beg. Oct. 22: "Fast Times at Ridgemont High."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—Thru Oct. 21: "Amityville II: The Possession." Beg. Oct. 22: "The Sender." #4—"Q."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"My Favorite Year." #2—Thru Oct. 21: "The Boat." Beg. Oct. 22: "Jinxed."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"I, the Jury." #2—"My Favorite Year." #3—Thru Oct. 21: "Diner." #4—Thru Oct. 21: "The Concrete Jungle." #5—"Pink Floyd the Wall."

746. **NEW CITY—TOWN—** 634-5100. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—"Q."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Bambi."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "The Chosen."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Rocky III."

756. **SUFFERN—LAFAYETTE—** 357-6030. "On Golden Pond."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "I, the Jury."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High."

774. **DANBURY—CINE—** 743-2200. #1—"My Favorite Year." #2—Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Jinxed." #3—"Gregory's Girl."

775. **DANBURY—CINEMA—** 748-2923. #1—Thru Oct. 21: "Diner." Beg. Oct. 22: "Monsignor." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE—** 748-7496. #1—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "First Blood." #3—Thru Oct. 21: "Psycho From Texas."

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MOVIES

778. DARIEN—PLAYHOUSE— 655-0100. Tent.: "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"E.T. the Extra-Terrestrial." #2—"I, the Jury."

781. GREENWICH—CINEMA— 869-6030. "E.T. the Extra-Terrestrial."

782. GREENWICH—PLAZA— 869-4030. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "Lookin' to Get Out." Beg. Oct. 22: "Monsignor." #3—"Gregory's Girl."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Tent.: "An Officer and a Gentleman."

784. NORWALK—CINEMA— 838-4504. #1—"I, the Jury." #2—Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Oct. 19: "I Love You." Oct. 20-22: "2001: A Space Odyssey"; "Dark Star." Beg. Oct. 23: "Chariots of Fire"; "Personal Best."

789. SPRINGDALE—STATE— 325-0250. "An Officer and a Gentleman."

791. STAMFORD—CINEMA— 324-3100. #1—"My Favorite Year." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Jinxed." #3—"Fast Times at Ridgemont High."

792. STAMFORD—RIDGEWAY— 323-5000. Thru Oct. 21: "The Chosen."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"My Favorite Year." #2—"An Officer and a Gentleman." #3—"Tempest."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Fast Times at Ridgemont High." #2—"My Favorite Year." #3—227-9619. "The Chosen." #4—226-6666. Program unavailable.

796. WESTPORT—POST— 227-0500. "An Officer and a Gentleman."

New Jersey

(Area Code 201)
Hudson County

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"My Favorite Year." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Q." #2—"I, the Jury." #3—"The Concrete Jungle." #4—"Satan's Mistress."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Amityville II: The Possession." #4—"My Favorite Year." #5—"Fast Times at Ridgemont High." #6—"Diner."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Oct. 21: "Class of 1984"; "Hanky Panky." Beg. Oct. 22: "Fast Times at Ridgemont High."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "Q." Beg. Oct. 22: "First Blood."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Oct. 21 (tent.): "La Cage aux Folles." Beg. Oct. 22: "First Blood."

817. LIVINGSTON—COLONY— 992-0800. Thru Oct. 21: "Young Doctors in Love." Beg. Oct. 22: "Fast Times at Ridgemont High."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Oct. 21: "The World According to Garp."

819. MILLBURN—RKO— 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"My Favorite Year."

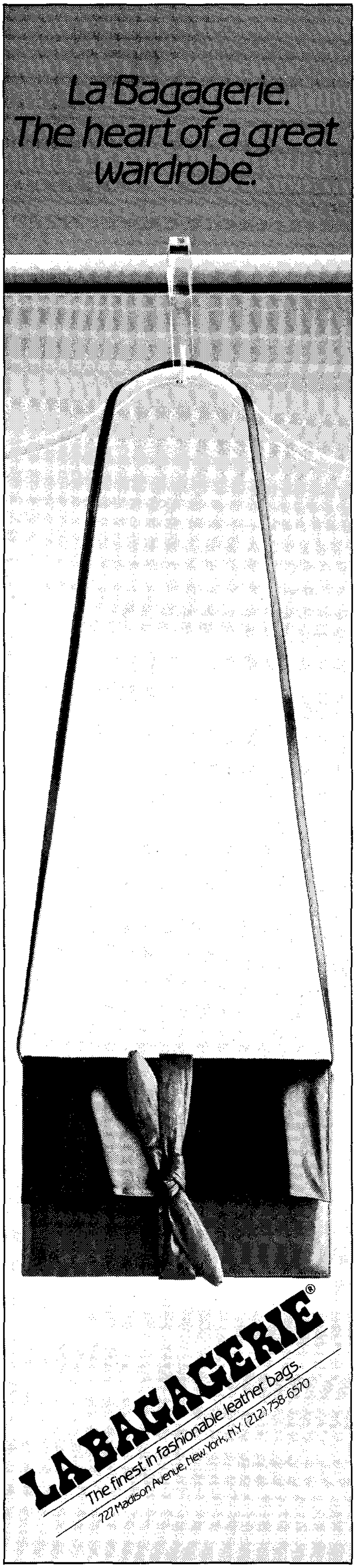
822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Oct. 21: "Satan's Mistress." Beg. Oct. 22: "Fast Times at Ridgemont High." #2—Thru Oct. 21: "Bambi." #3—Thru Oct. 21: "Goin' All the Way."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "My Favorite Year."

828. VERONA—VERONA— 239-0880. Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Halloween III: Season of the Witch."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Oct. 21: "The Boat."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "I, the Jury." Beg. Oct. 22: "Monsignor." #3—Thru Oct. 21: "Yes, Giorgio." Beg. Oct. 22: "Jinxed."



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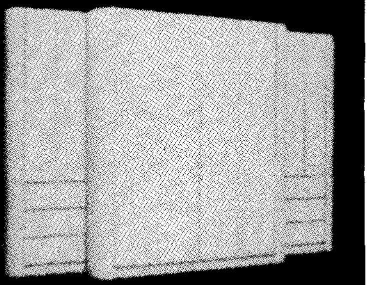

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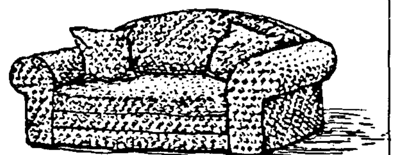

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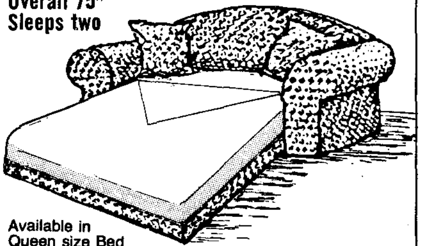

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MOVIES

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Oct. 21: "Chariots of Fire."

841. CRANFORD—RKO— 276-9120. #1—Thru Oct. 21: "Q"; "Galaxy of Terror." Beg. Oct. 22: "First Blood." #2—"The Concrete Jungle."

842. ELIZABETH—ELMORA— 352-3483. Thru Oct. 21: "The World According to Garp"; "Arthur."

846. LINDEN—TWIN— 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Tent.: "Q."

848. ROSELLE PARK—PARK— 245-0358. Thru Oct. 21: "The Boat."

851. UNION—FIVE POINTS— 964-3466. Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "Halloween III: Season of the Witch."

852. UNION—LOST PICTURE SHOW— 964-4497. "The Chosen."

854. UNION—RKO UNION— 686-4373. #1—Beg. Oct. 22: "The Sender." #2—Thru Oct. 21: "Amityville II: The Possession." Beg. Oct. 22: "Monsignor."

857. WESTFIELD—RIALTO— 232-1288. #1—"E.T. the Extra-Terrestrial." #2—Thru Oct. 21: "Fast Times at Ridgemont High." Beg. Oct. 22: "Halloween III: Season of the Witch." #3—Thru Oct. 21: "The Slayer." Beg. Oct. 22: "Jinxed."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Oct. 21: "The Best Little Whorehouse in Texas." #2—Thru Oct. 21: "The World According to Garp."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Oct. 21: "Young Doctors in Love." Beg. Oct. 22: "Fast Times at Ridgemont High."

861. CLOSTER—CLOSTER— 768-8800. Thru Oct. 21: "Young Doctors in Love." Beg. Oct. 22: "Fast Times at Ridgemont High."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"I, the Jury." #2—"The Concrete Jungle." #3—"An Officer and a Gentleman." #4—"Satan's Mistress."

863. EMERSON—TOWN— 261-1000. Thru Oct. 21: "Zapped!" Beg. Oct. 22: "Jinxed."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Oct. 21: "Q." Beg. Oct. 22: "Halloween III: Season of the Witch." #2—"E.T. the Extra-Terrestrial."

866. FAIRVIEW—TWIN— 941-2424. #1—"E.T. the Extra-Terrestrial." #2—"The Slayer."

867. FORT LEE—LINWOOD— 944-6900. #1—"My Favorite Year." #2—Thru Oct. 21: "Q." Beg. Oct. 22 (tent.): "Jinxed."

873. OAKLAND—TWIN— 337-4478. #1—Thru Oct. 21: "The World According to Garp." #2—Thru Oct. 21: "Yes, Giorgio." Beg. Oct. 22: "The Sender."

875. PARAMUS—BERGEN MALL— 845-4449. Thru Oct. 21: "Diner." Beg. Oct. 22: "Halloween III: Season of the Witch."

876. PARAMUS—CINEMA 35— 845-5070. "E.T. the Extra-Terrestrial."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"An Officer and a Gentleman." #2—"Lookin' to Get Out." #3—"I, the Jury." #4—Thru Oct. 21: "The Chosen." Beg. Oct. 22: "Monsignor." #5—"Lola." #6—Thru Oct. 21: "Tempest." Beg. Oct. 22: Almi-Cinema 5 Film Festival. #7—"Amityville II: The Possession."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"My Favorite Year." #2—"Pink Floyd the Wall."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Oct. 21: "The World According to Garp"; "Deathtrap." Beg. Oct. 22: "Fast Times at Ridgemont High."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"An Officer and a Gentleman." #2—Thru Oct. 21: "The Concrete Jungle." Beg. Oct. 22: "The Sender."

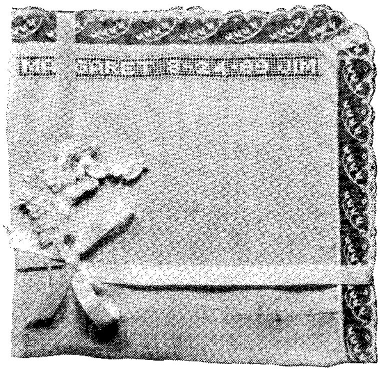
884. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Oct. 21: "Reds." #2—Thru Oct. 21: "On Golden Pond."

885. TEANECK—CEDAR LANE— 836-3430. Program unavailable.

886. TENAFLY—BERGEN— 567-0004. Thru Oct. 21: "Bob le Flambeur." Beg. Oct. 22: "Gregory's Girl."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "E.T. the Extra-Terrestrial."

889. WESTWOOD—PASCACK— 664-3200. Tent.: "My Favorite Year."



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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. 33, 80, 111, 202, 304, 408, 531, 567, 606, 664, 712, 732, 807, 854, 878

★ **BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 38, 92, 437, 535, 547, 550, 554, 574, 619, 650, 710, 727, 735, 829, 848

BURDEN OF DREAMS—(1hr. 33m., '82) Les Blank's very informative documentary about the various mishaps encountered by Werner Herzog in the Peruvian Amazon during the making of *Fitzcarraldo*. Blank, a friend of Herzog's, doesn't provide a critical framework on what happened, and you have to do a fair amount of sorting out on your own. But Herzog's humorless fanatacism is clear enough: a dangerous man, disarmingly gentle in demeanor. 6

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 236

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 16, 90, 559

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 58, 92, 234, 414, 536, 552, 558, 625, 705, 708, 711, 719, 754, 774, 792, 795, 828, 852, 878

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 32, 76, 99, 205, 232, 236, 308, 516, 550, 566, 612, 626, 634, 649, 700, 702, 745, 775, 807, 875

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 212, 221, 307, 401, 403, 413, 420, 428, 512, 528, 533, 536, 567, 571, 601, 633, 640, 649, 653, 662, 663, 709, 714, 732, 744, 773, 778, 779, 781, 807, 819, 846, 857, 864, 866, 876, 888

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. 73

★ **FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. 32, 99, 104, 208, 212, 232, 438, 447, 451, 504, 512, 513, 516, 530, 532, 533, 541, 547, 548, 549, 555, 574, 603, 609, 635, 639, 640, 644, 645, 655, 658, 666, 731, 773, 791, 795, 807, 809, 817, 822, 857, 860, 861, 882

FIRST BLOOD—(1hr. 34m., '82) An ex-Green Beret fights a personal war with the local police. With Sylvester Stallone, Richard Crenna and Brian Dennehy. Dir. Ted Kotcheff. R. 14, 37, 105, 109, 300, 304, 401, 410, 411, 426, 541, 545, 554, 557, 617, 625, 632, 634, 707, 710, 717, 777, 811, 813, 841

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Reviewed in this issue. PG. 56

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86, 211, 533, 536, 668, 705, 774, 782, 886

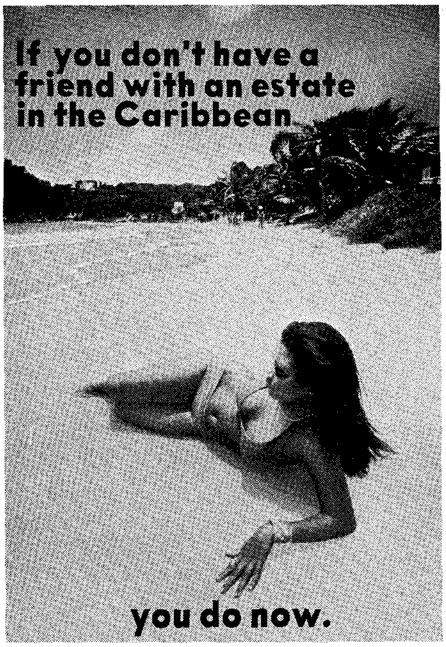
HALLOWEEN III: SEASON OF THE WITCH—(1hr. 38m., '82) Chips of rock from Stonehenge, possessed by witchcraft, are concealed in the Halloween masks of millions of children. With Tom Atkins, Dan O'Herlihy and Stacey Nelkin. Dir. Tommy Lee Wallace. R. 41, 70, 82, 103, 109, 201, 206, 210, 212, 221, 307, 401, 403, 413, 420, 428, 439, 512, 526, 533, 536, 541, 554, 603, 619, 625, 632, 635, 649, 650, 700, 702, 709, 714, 717, 747, 828, 851, 857, 864, 875

I, THE JURY—(1hr. 51m., '82) Mickey Spillane's Mike Hammer investigates seemingly unrelated, grisly murders. With Armand Assante, Barbara Carrera, Alan King and Paul Sorvino. Dir. Richard T. Heffron. R. 30, 54, 83, 202, 234, 411, 417, 518, 528, 541, 557, 602, 617, 632, 707, 709, 714, 730, 745, 758, 779, 784, 791, 803, 806, 830, 862, 878

JINXED—(1hr. 43m., '82) Comedy, romance and games of chance between an aspiring lounge singer, a gambler and a blackjack dealer in Nevada casinos. With Bette Midler, Ken Wahl and Rip Torn. Dir. Don Siegel. R. 6, 30, 70, 83, 93, 114, 201, 203, 210, 308, 403, 412, 420, 426, 448, 501, 546, 554, 561, 566, 570, 600, 603, 621, 625, 626, 629, 631, 710, 722, 728, 730, 735, 774, 791, 830, 857, 863, 867

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 50

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art stu-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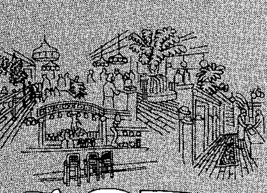

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dent living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **58, 88**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 537, 723, 878**

LOOKIN' TO GET OUT—(1hr. 45m., '82) Life-affirming drivel about beautiful losers. Jon Voight, in a soft mustache and a white suit, plays a fancy-Dan hustler without a dime who laughs, claps, giggles, and just leaps in the air for joy—he's supposed to be incorrigible but charming. Burt Young, his lifetime friend, is all too credible as a dull cement block with decent impulses. The movie is an embarrassment because each man, in a different way, bores us silly, and their friendship is about as believable as a deep alliance between Henry Kissinger and Tiny Tim. Out in Vegas, our heroes have many strange adventures among the high rollers, all of them directed in a groggy sub-Cassavetes style bordering on incoherence. Voight worked on the script. With Ann-Margret. Dir. Hal Ashby. R. **60, 531, 567, 782, 878**

LOVE CHILD—(1hr. 37m., '82) The true story of Terry Jean Moore, who was sentenced to 12 years for a $5 robbery, and who gave birth and tried to raise her child in prison. With Amy Madigan, Mackenzie Phillips and Beau Bridges. Dir. Larry Peerce. R. **22, 51, 71**

MANGO TREE, THE—1hr. 33m., '82) A family in rural Australia adapts to twentieth century life. With Geraldine Fitzgerald, Sir Robert Helpmann and Christopher Pate. Dir. Kevin Dobson. **57**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **16, 559**

MONSIGNOR—(2hrs. 2m., '82) The epic drama of a young priest who ultimately controls the Vatican's financial destiny. With Christopher Reeve, Geneviève Bujold, Fernando Rey and Jason Miller. Dir. Frank Perry. R. **109, 203, 234, 306, 411, 417, 424, 428, 528, 536, 541, 558, 602, 617, 625, 627, 632, 648, 708, 714, 716, 719, 727, 730, 775, 782, 803, 830, 854, 878**

★ **MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. **48**

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **86**

★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **24, 74, 85, 104, 113, 114, 201, 206, 210, 211, 225, 305, 401, 413, 418, 423, 450, 519, 523, 533, 541, 562, 567, 604, 616, 621, 625, 637, 651, 663, 702, 707, 715, 721, 735, 745, 746, 774, 791, 793, 795, 803, 807, 819, 827, 867, 879, 889**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **23, 31, 60, 111, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 648, 663, 664, 701, 707, 714, 716, 719, 722, 732, 746, 751, 775, 782, 783, 789, 793, 796, 807, 811, 830, 862, 878, 883**

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. **39**

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. **14, 37, 83, 93, 201, 233, 305, 413, 420, 561, 567, 617, 643, 653, 667, 717, 730, 745, 879**

Q—(1hr. 33m., '82) Quetzalcoatl, a giant, flying Aztec serpent, nests above New York and preys on its inhabitants. With Michael Moriarty, Candy Clark, David Carradine and Richard Roundtree. Dir. Larry Cohen. R. **14, 24, 41, 70, 78, 92, 97, 103, 109, 201, 206, 210, 212, 234, 303, 307, 401, 402, 411, 420,**

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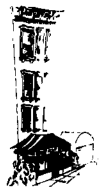
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★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) Screamingly funny, Richard Pryor works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot in December, 1981, at the Palladium in Los Angeles. He tells the story of his famous "accident" in 1980 without masochism or self-pity, bringing hilarity to the point of terror. Excruciating, entertaining, unforgettable. Dir. Joe Layton. 13, 33, 408, 664, 712, 727, 748

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 20, 32, 300, 410, 542, 570, 724, 755

SENDER, THE—(est.: 1hr. 40m., '82) A psychological thriller about a young man mysteriously capable of transposing his thoughts into another's mind. With Kathryn Harrold, Zeljko Ivanek, Shirley Knight and Paul Freeman. Dir. Roger Christian. R. 104, 114, 210, 300, 410, 411, 448, 500, 521, 529, 541, 550, 559, 602, 625, 628, 632, 635, 649, 707, 732, 777, 810, 854, 873, 883

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the *Revolution to the early 1960s, told through the lives* of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SWEET HOURS—(1hr. 45m., '82) In Spanish, Eng. subtitles. A playwright engages a troupe of actors to portray memories of his past, and he falls in love with the actress who plays his mother. With Iñaki Aierra and Assumpta Serna. Dir. Carlos Saura. 86

★**TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 6, 24, 32, 72, 92, 223, 402, 436, 447, 513, 531, 547, 549, 559, 574, 640, 641, 658, 663, 666, 793, 878

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 62

TIME STANDS STILL—(1hr. 39m., '82) In Hungarian, Eng. subtitles. Reviewed in this issue. 90

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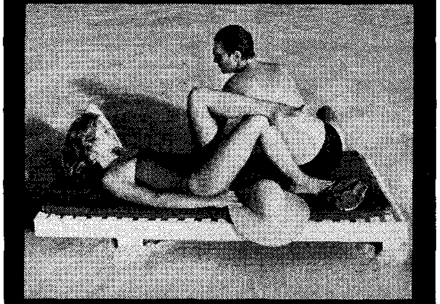
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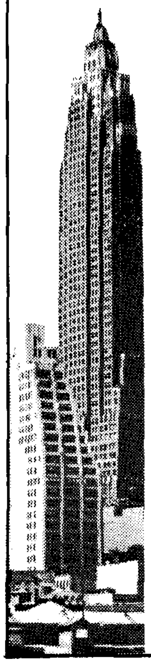
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MOVIES

VERONIKA VOSS—(1 hr. 45m., '82) In German, Eng. subtitles. A film star in decline becomes a morphine addict. With Rosel Zech. Dir. Rainer Werner Fassbinder. R. 88

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 61, 97, 436, 504, 511, 513, 530, 535, 545, 548, 549, 555, 609, 622, 636, 658, 666, 711, 720, 818, 842, 858, 873, 882

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 16, 97, 534

YES, GIORGIO—(1hr. 51m., '82) A fiasco that was entirely avoidable. There now exists a large audience in this country for a good movie about opera, an audience created by Luciano Pavarotti as much as anyone. A pity he doesn't know it. In his movie debut, the tenor tries to ingratiate himself with what he takes to be the reluctant masses and makes a fool of himself. Playing a great singer, he receives adulation everywhere; he offers, as a generous gift, his excruciating rendition of "I Left My Heart in San Francisco" to the people of that city; he descends from a hot-air balloon to greet peculiar Italo-American peasants in the Napa Valley; he wheedles and cajoles the stiff, frowning Kathryn Harrold into bed. And more, much more. Even Mario Lanza might have said no to some of these cornball routines. Written by Norman Steinberg; dir. Franklin J. Schaffner. PG. 45, 225, 403, 830, 873

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. The drama of five men who are given a week's leave from prison in contemporary Turkey. Co-winner of the Grand Prize at the 1982 Cannes Film Festival. With Tarik Akan. Dir. Yilmaz Güney (while serving a prison sentence) an Serif Gören. 62

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. 44

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 10

AMERICAN FRIEND, THE—(2hrs. 7m., '77) In German, Eng. subtitles. A moody, cynical thriller involving art forgery, the Mafia, and hired assassins. A completely innocent man is used to murder a man he does not know. With Dennis Hopper and Bruno Ganz. Dir. Wim Wenders. 2

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 96

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42, 752, 822

BLUE ANGEL, THE—(1hr. 37m., '29) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola-Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldy position and a liberation of his unconscious. From the Heinrich Mann novel. Dir. Josef von Sternberg. 10

BONNIE AND CLYDE—(1hr. 51m., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty and Faye Dunaway. Dir. Arthur Penn. 96

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 96

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 4

CONTEMPT—(1hr. 43., '64) In French, Eng. subtitles. Moviemaking on the Riviera is the subject for one of the more perverse and intriguing of Jean-Luc Godard's pictures. Michel Piccoli is the screenwriter and Brigitte Bardot his contemptuous wife; Jack Palance the arrogant producer; Fritz Lang a great director trying to make a film from Homer. Slow, very slow, but worth the trouble. 96

DERSU UZALA—(2hrs. 20m., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. 4

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. 39

EBOLI—(2hrs., '80) In Italian, Eng. subtitles. The Francesco Rosi adaptation of Carlo Levi's *Christ Stopped at Eboli* is achingly beautiful but full of holes and forlorn, straying episodes. Rosi's flowing visual rhythms and Pasquilino de Santis's somber, blue-gray photography put us under a spell, but the episodes never build dramatically. With Gian Maria Volonte and Irene Papas. 9

EVEN DWARFS STARTED SMALL—(1hr. 36m., '68) In German, Eng. subtitles. One of Werner Herzog's striking, maddening, visionary films. It's an allegory of human meanness, set in a world peopled entirely by dwarfs, and it's not much fun. 4

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. 39

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 95

HEAVEN CAN WAIT—(1hr. 41m., '78) Warren Beatty, as a star quarterback, is plucked to paradise prematurely and then permitted to return to earth in the body of another. Beatty's version of *Here Comes Mr. Jordan* tries more for comedy than poignancy, and with Elaine May and Buck Henry sharing credits, the film ought to have been at least 50 percent funnier. 96

HISTORY IS MADE AT NIGHT—(1hr. 35m., '37) An improbable but delightful combination of melodrama, comedy, and farce. A spectacular ocean-liner-crash climax partly atones for the film's absurdities. With Charles Boyer, Jean Arthur, Colin Clive and Leo Carrillo. Dir. Frank Borzage. 10

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 46, 813

LAST DETAIL, THE—(1hr. 45m., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about a Navy lifer who transports a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison all his life. From a Darryl Ponicsan novel. 96

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria

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Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. 7

MAGIC FLUTE, THE—(2hrs. 15m., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that he should take more frequent holidays from anxiety, despair, and "the God question." Musically, the performance is a little stodgy, but Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. People who have never stepped into an opera house have been enthralled by this film. **4**

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. **47**

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **47**

ROSE, THE—(2hrs. 15m., '79) The final booze-and-drug-shadowed days of a murderously unhappy rock star modeled after Janis Joplin. The movie is a downer all the way but is grimly fascinating. Bette Midler's performance grabs you by the collar—she gets you to feel what she wants you to feel. Frederic Forrest, as a laid-back lover who gives Rose a few minutes of pleasure, is a revelation. With Alan Bates. Dir. Mark Rydell. **39**

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **95**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **4**

TESS—(2hrs. 50m., '80) Roman Polanski's adaptation of Thomas Hardy's Victorian novel *Tess of the D'Urbervilles* is extraordinarily well crafted but a little too placid. Polanski gets Hardy's feeling for the Dorset countryside and lifestyles, but misses the anguish seething under the surface. As the proud, tragic Tess, Nastassia Kinski is as beautiful as the young Ingrid Bergman, but there's very little modulation from one mood to the next. With Leigh Lawson and Peter Firth. Exquisite cinematography by Ghislain Cloquet and Geoffrey Unsworth. **96**

THEY SHOOT HORSES, DON'T THEY?—(2hrs., '69) Jane Fonda is brilliant as Gloria, a hard-bitten girl who expects the worst and gets it in Sydney Pollack's overwrought but undeniably powerful drama about a marathon dance concert in the thirties that becomes a whirling nightmare of pain and exhaustion—by extension, a metaphor of an economic system that pits all against all. With fine performances by Gig Young, Red Buttons and Susannah York. **95**

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. **10**

THREE WOMEN—(2hrs. 5m., '77) Robert Altman's dream film, like his *Images* and *Brewster McCloud,* alternates uneasily between unreal reality and unimaginative fantasy. A very superficial girl and an almost blank young woman keep exchanging personalities and finally absorb a third, even more nebulous older woman into a peculiar menage. The plot lacks credibility as a human document and resonance as a dream. Excellent performances by Shelley Duvall and Sissy Spacek. **47**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **95**

WORLD OF APU—(1hr. 43m., '60) In Bengali, Eng. subtitles. This third part of Satyajit Ray's famed trilogy is the poignant drama of a young intellectual —his hungers, struggles, marriage, tragedy, and maturing. Superbly filmed poetic symbolic realism. With Soumitra Chatterjee and Sarmila Tagore. **96**

YOUNG TORLESS—(1hr. 30m., '68) In German, Eng. subtitles. A stark, relentless, brooding probing of developing violence in a boys' boarding school, based on the novel by Robert Musil. The film is convincingly acted, tautly directed, and faithful to the book. With Matthieu Carriere, Marian Seidowsky and Bernd Tischer. Dir. Volker Schlöndorff. **96**

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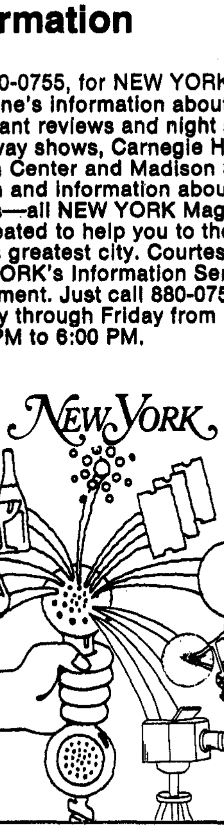

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Broadway

Previews and Openings

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Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50 **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (246-5969). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD. . .—and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Charles Michael Wright, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars (and shines), with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

THE WAKE OF JAMEY FOSTER—Beth (*Crimes of the Heart*) Henley's play concerning comic and dramatic events following the untimely demise of the title character; directed by Ulu Grosbard. With Susan Kingsley, Brad Sullivan, Stephen Toblowsky, Anthony Heald, Belita Moreno, Patricia Richardson, and Holly Hunter. Mon.-Fri. at 8, $19-$27; Sat. at 8, $20.50-$28.50; Wed. & Sat. at 2, $17-$25. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3, Wed. at 2, $18-$32; thru 10/31. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

ALADIN—Sixteen actors from ten countries, and a puppet, star in Elizabeth Swados's magical musical; directed by Francoise Grund; subtitled *The Three Travels of Aladin with the Magic Lamp*. Tues.-Sun. at 7:30; Sun. at 3; $10; thru 11/30. **La Mama,** 74A E. 4th St. (475-7710).

ANTHEM FOR DOOMED YOUTH—Written and performed by Michael Adler and based on the life and works of the British "trench poet" Wilfred Own; directed by Patricia Turney. Tues.-Sat. at 8, Sun. at 3 & 7; $12-$14. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball superstar husbands; directed by Gloria Maddox. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BUGLES AT DAWN—Musical play suggested by Stephen Crane's *The Red Badge of Courage;* play and lyrics by David Vando; music by Mark Barkan; directed by Robert Pesola. Thurs.-Sat. at 8, Sun. at 3; $5; thru 10/24. **Chernuchin Theater,** 314 W. 54th (581-3044).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Mary C. Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

GOOD NIGHT CHILDREN—J.B. Priestley's comedy about radio broadcasting; set in England in the 40s and depicting one day in the lives of 16 people involved in the operation of the Barsetshire Rural Radio Station; directed by Ken Bachtold. Thurs.-Sat. at 7:30; Sun. at 4; thru 10/31. **18th St. Playhouse,** 143 W. 18th St. (929-3567).

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage Two,** 307 W. 26th (242-7800).

HOOTERS—Ted Tally's comedy about 'scoring' with women during a hectic Cape Cod weekend co-stars Polly Draper, Griffin Dunne, Susan Greenhill, and Paul McCrane; directed by David Heefner. Wed.-Sat. at 8, Sat. & Sun. at 3, Sun. also at 7. **Hudson Guild,** 441 W. 26th (760-9836).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of nine and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (477-2477).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Call theater for specifics. **Public Theater,** 425 Lafayette St. (598-7150).

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patrizia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50-$22. **Lambs Theater,** 130 W. 44th (997-1780).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

THE SHOWGIRL—Mary Soreanu stars in a new Yiddish musical, with English narration, about a cantor's daughter who wants to become a musical performer. Book by Samuel Steinberg; music and lyrics by Nellie Cassman; directed by Michael Greenstein. Wed., Thurs., Sat. & Sun. matinees and Wed., Thurs., Sat. & Sun. evenings; $11.50-$19.40; from 10/20. **Town Hall,** 123 W. 43rd (921-9442).

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1981 Beaujolais (Nicolas)	3.70	39.95
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1980 Marques de Riscal (Rueda)	2.99	32.30
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1981 Chablis "Montmain"	7.99	86.30
1981 Pouilly Fuisse	7.99	86.30
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1980 Acacia Chardonnay (Carneros)	17.99	195.00
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Vin Mousseaux Brut (Fr.)	$ 3.99	$ 43.10
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SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20. **47th St. Theater,** 304 W. 47th (757-5458).

SOME RAIN—James Edward Luczak's drama about a middle-aged waitress and her chance encounter with a young director; directed by Dale Rose. Thurs.-Sat. at 8, Sun. at 4; 10/28-11/21. **Lion Theater,** 422 W. 42nd (279-4200).

SUICIDE IN B FLAT—Sam Shepard's play concerning two detectives trying to solve a bizarre murder; directed by Robert Liebowitz. Sun.-Wed. at 7:30; $6; thru 10/20. **18th St. Playhouse,** 145 W. 18th (252-2709).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REPERTORY—Goethe's complete work in two parts, directed by Christopher Martin. 10/21-24, *Faust* Part Two. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10-$12. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona,* in repertory for an open run. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Arthur Miller's *After the Fall,* co-starring Martin Shakar and Robin Bartlett; directed by William Shroder. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $8-$10. **Jewish Rep,** 344 E. 14th St. (674-7200).

MANHATTAN THEATRE CLUB—Downstage: Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; thru 10/31. Upstage: Thru 11/14, Pamela Reed in John Olive's *Standing On My Knees,* directed by Robert Falls. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18. **MTC,** 321 E. 73rd (472-0600).

NEW YORK THEATER ENSEMBLE—Donna Swajeski's *A Field Study,* about a social butterfly and her younger sister; with Breon Gorman and Jane Wallace; directed by Leslie Blake. Mon. & Tues. at 8; $2; thru 10/26. *Delicate Choices,* by Susan Charlotte, about a couple living together facing the dilemma of pregnancy. Thurs.-Sat. at 8, Sun. at 2; $4. **Stage II,** 62 E. 4th St. (477-4120).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru October; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru October. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Sean O'Casey's *The Silver Tassle,* an antiwar tragicomedy about a soccer hero, paralyzed fighting in WW I who returns home to a town anxious to forget the war. Thurs.-Sun. at 8, Sun. at 4; $7; 10/22-11/14. **Soho Rep,** 19 Mercer St. (925-2588).

TRINITY THEATRE—A. R. Gurney's *Scenes From American Life;* Thurs.-Sat. at 8, Sat. at 3; $4; 10/21-11/13. Eugene O'Neill's *Ah, Wilderness;* Thurs.-Sat. at 8, Sat. at 3; $4; Thru 10/31. **Trinity Lutheran Church,** 164 W. 100th St. (222-6641).

THE TROUPE—Downstairs: Andy Milligan's *Royalty.* Upstairs: Clyde Fitch's *The The Truth.* Thurs.-Sat. at 8, Sun. at 3, $4; thru 10/24. **Troupe,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANARCHY IN HIGH HEELS—A satirical musical revue presented by Les Nickelettes. Wed.-Sat. at 8; $5, $6; thru 10/23. **Westbeth Theater Center,** 151 Bank St. (691-2272).

BLUES FOR MR. CHARLIE—Jeffrey Joseph and Herb Downer in James Baldwin's drama about a jazz musician who returns home to the South after a disillusioning experience in the North; directed by Samuel Barton. Thurs.-Sun. at 8; $5; thru 10/21. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE CLOSED DOOR—Graham Reid's drama challenging conventional ideas of heroism and cowardise. Tues.-Sat. at 8, Sun. at 3; $6; 10/23-11/14. **Quaigh Theater,** 549 W. 52nd (221-9088).

CORKSCREWS—Musical revue by Tony Lang and Arthur Siegel; directed by Miriam Fond. Wed.-Sun. at 8; $6; thru 10/24. **TOMI,** 16th floor, Park Royal Hotel, 23 W. 73rd (787-3980).

DETAILS WITHOUT A MAP—Barbara Schneider's play about a suburban family whose son has committed a senseless murder. Tues.-Sat. at 8; Sat. at 2; $6; 10/26-11/13. **Theater Off Park,** 28 E. 35th (679-6283).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides. Wed.-Sat. at 8, Wed. & Sat. at 2; from 10/27. **Greek Theater,** 120 W. 28th (869-3530).

THE FABULOUS FIFTIES—New musical revue satirizing the TV and music worlds of the 50s; directed by Arthur Howard. Mon.-Sat. at 8; $4. **No Smoking Playhouse,** 354 W. 45th (944-9300).

FARCE BY FEYDEAU—Three farces by the French playwright, translated by Norman Shapiro. Fri. & Sat. at 8:30, Sun. at 7:30; $4; thru 10/24. **Courtyard Playhouse,** 39 Grove St. (620-7110).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FOUR TO MAKE TWO—Judy Kaye stars in Paul Ruben's comedy as a free-lance writer who is the wife of a hardware chain-store owner; directed by Ron Holgate. Thru 10/24; $4. **Actors Repertory Theater,** 303 E. 44th (687-6430).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GIFT—A theatrical happening about Edwin and John Wilkes Booth, and what might have been, written by Neal Thompson; directed by Ari Kramer. Fri., Sat., & Mon. at 8, Sun. at 3; $5; thru 11/1. **Process Studio,** 257 Church St. (226-1124).

THE GOSPEL ACCORDING TO AL—A celebration of Al Carmines's 20th year in the theater, presented by TRG Repertory Company, with Cathleen Axelrod, Georgia Creighton, Paul Farin, Kate Ingram, and Tad Ingram; directed by William Hopkins. Wed.-Sun. at 8, Sat. at 3; $6; thru 10/24. **The Wonderhorse,** 83 E. 4th (533-5888).

IF THIS ISN'T LOVE—Two men meet in their teens and become lovers and remain so into their dotage; written by Sidney Morris; directed by Leslie Irons; starring Adam Caparell and Paul Malec. Wed.-Fri. at 8:30; Sat. at 7 & 10; Sun. at 4 & 8:30; $5. **Shandol Theater,** 137 W. 22nd (869-3981).

THE INTERROGATION OF AMBROSE FOGARTY—Martin Lynch's play about being detained and questioned by the security forces in Northern Ireland, based on his own experiences; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $5; thru 10/24. **Irish Arts Center,** 11th Ave. & 51st (757-3318).

KINGS, KAFFIRS, AND KILLERS—Frank Oates's drama about a prisoner's last seven days on death row. Thurs.-Sun. at 8; $7.50. **Jiri Schubert Theater,** 500 42nd St. (736-0247).

LADY SPEAKS HER MIND—Amelia Cobb Gray is author/performer of this one-woman show with music by Brother Ah. Thurs.-Sun. at 8; $4; thru 10/24 **Theater for the New City,** 162 Second Ave. (254-1109).

LIFE WITH FATHER—Comedy by Howard Lindsay and Russell Crouse, directed by Donald Saddler, reminiscing about Clarence Day's father and family life in New York City during the 1880s. Thurs.-Sat. at 8, Sun. at 3; $6; 10/22-11/14. **West Side Y,** 5 W. 63rd (724-3080).

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THEATER

LYSISTRATA—Aristophanes's tale of a battle of the sexes in Athens. Adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; 10/27-12/5. **Sidewalks Theater, 44** Beaver St. (668-9074).

PAPER DOLL—Miranda McDermott's play about a woman playwright living in New York in the 60s; directed by Franklin Engel. Thru 10/31. Call theater for specifics. **New Media,** 203 E. 88th (860-8679).

PENELOPE—J. Radloff's comedy about a Broadway star of the 30s whose lovers all show up at her home on Christmas Eve; Joy Franz stars. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Perry St. Theater,** 31 Perry St. (944-9300).

PIAF, A LOVE SONG—Musical based on the life, loves, and songs of the Little Sparrow, starring Dorothy Poste, directed by Jiri Schubert; by Jiri Schubert and Byron Ayanoglu. Fri. & Sat. at 10:30; $7.50; thru 11/2. Wed., Thurs. & Sun. at 8, Fri. & Sat. at 8 & 7:30; $15; from 11/3. 500 W. 42nd (736-0247).

A PLACE ON THE MAGDALENA FLATS—Preston Jones's play about conflict between two brothers; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/14. **Alvina Krause Theater,** 306 W. 38th (564-3293).

PORTRAIT OF A MAN—Robert Elson is featured in his own compilation of the works of many world-famous writers, poets, and musicians, celebrating the stages of a man's life. Wed.-Sat. at 8, Sun. at 3; $4; thru 11/7. **American Renaissance,** 112 Charlton St. (29-4718).

ROCKAWAY—Orson Bean stars in a comedy by John Patrick Shanley which takes place during the late 50s; directed by June Stein. Thurs.-Sat. at 8, Sun. at 3, Mon. at 7:30; $8; thru 10/31. **Vineyard Theater,** 309 E. 26th (683-0969).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; 10/20-11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

SATYRICON—Adapted from Petronius by Peter Benedict and Peter Collins. Tues.-Fri. at 8, Sat. at 7:30 & 10, Sun. at 3 & 7; $10; thru 10/24. **A. & D. Theater,** 410 W. 42nd (279-4200).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SOMETHING RED—Tom Walmsley's four-character play set in British Columbia; directed by Franc Cento. Thurs.-Sun. at 8; $5; thru 10/24. **Theater 22,** 54 W. 22nd (870-0627).

THE TRAGEDY OF SALOME—Yolanda Lloyd stars in Oscar Wilde's play, performed in a new translation from the French by Richard Howard. Thurs.-Sun. at 8; $4; thru 10/24. **Judson Memorial Church,** 55 Washington Sq. So. (777-0033).

24 INCHES—Musical by Robert Patrick and David Tice, dealing with a corrupt Equity representative who tries to get control of an off-off Broadway musical. Thurs.-Sun. at 8, Sat. at 2; $4; thru 10/24. **Theater for the New City,** 162 Second Ave. (254-1109).

TWILIGHT CANTATA—Bradley Rand Smith's play, directed by David Saint. 10/21-24 at 8; $5. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

THE TWO-CHARACTER PLAY—Tennessee Williams's play concerns two actors on tour, a brother and a sister who find themselves deserted by their troupe in an unknown state; Austin Pendleton and Barbara Eda-Young star; directed by Tom Brennan. Thurs.-Sat. at 8, Sun. at 7; $8. **Open Space Theater,** 133 Second Ave. (254-8630).

TWO PROPOSALS AND A PSALM—Chekhov's *The Proposal, The Marriage Proposal,* and *The Solomon Fragment,* directed by Norma Taffel. Fri.-Sun. at 8:30; $5; 10/15-31. **Common Ground,** 29 Wooster St. (924-0077).

UNDERCURRENTS—Four one-acters: Robert Patrick's *Cornered;* William Inge's *The Boy in the Basement;* Lanford Wilson's *Home Free,* and Tad Mosel's *Impromptu.* Fri. & Sat. at 8, Sun. at 3; $6; thru 10/30. **Open Gate Theater,** 401 E. 29th (683-0198).

UNINVITED FAMILY—Comedy of manners by John Fass Morton, directed by Carole Warwick. Thurs.-Sun. at 8, Sun. at 3; $4; thru 10/24. **Lion Theater,** 420 W. 42nd (279-4200).

THE WOMAN, THE ACTRESS: LA DUSE—Geraldine Abbate as the great Italian actress, Duse.; written and directed by Lynn Middleton. Mon.-Wed. at 8; $6; thru 10/20. **Storefront Blitz,** 506 W. 42nd (244-3575).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

POWER BOOTHE—New large color paintings, thru 10/28. Sachs, 29 W. 57th (421-8686).

JOAN BROWN—Very large "bathers," thru 10/28. Frumkin, 50 W. 57th (757-6655).

RICHARD CARBONI—Collages on paper, canvas, wood panels, 10/19-11/20. Getler/Pall, 50 W. 57th (581-2724).

BERNARD CHAET—Still life and landscape watercolors/Avery, Demuth, Stella, Zorach. 10/19-11/13. Pearl, 38 E. 57th (838-6310).

RUTH COBB—Selected watercolors, thru 10/30. Midtown, 11 E. 57th (758-1900).

JOSE LUIS CUEVAS—Alienated figures in gouache and ink drawings, thru 11/6. del Re, 41 E. 57th (688-1843).

MICHAEL DAVID—Relief-like wax and pigment on wood using political symbols, thru 11/13. Hamilton, 20 W. 57th (765-5915).

CAROL KREEGER DAVIDSON—Interrelated sculpture and drawings, thru 11/4. Dintenfass, 50 W. 57th (581-2268).

ELAINE DE KOONING—"Bacchus Series," paintings and drawings, thru 11/6. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

MARTHA DIAMOND—The urban landscape, thru 10/30. Alexander, 20 W. 57th (757-3721).

MARTIN DISLER—Paintings and drawings, thru 10/30. Goodman, 24 W. 57th (977-7160).

RONNIE ELLIOTT—Collages from the 40's, thru 10/30. Zarre, 41 E. 57th (752-0498).

LAUREN EWING/STEVE WOOD—Prison-like environments/Apocalyptic abstract sculpture. Thru 10/30. Baskerville-Watson, 24 W. 57th (582-0058).

SALLY FRIEDMAN—Garden scenes, 10/19-11/6. Phoenix, 30 W. 57th (245-5095).

HARRIET FRISTOE—Water and wind in mixed-media, thru 10/30. Gallery 84, 30 W. 57th (581-6000).

JEDD GARET/LEE QUINONES—Five-color lithos of single figures/Graffiti in paint and constructions. Thru 11/6. Gladstone, 41 W. 57th (758-6765).

NANCY HAGIN—Objects in her studio, 10/23-11/10. Fischbach, 29 W. 57th (759-2345).

RICHARD KALINA/STEPHANIE KIRSCHENCOLE—Paintings/Recent collages. Thru 11/3. deNagy, 29 W. 57th (421-3780).

HARRIET KITTAY—Metal sculpture inspired by folk art, thru 11/11. Sutton, 29 W. 57th (888-0638).

KAETHE KOLLWITZ(1867-1945)—Powerful drawings and graphics by this expressionist, some with socio-economic themes, thru 11/6. Galerie St. Etienne, 24 W. 57th (245-6734).

WILLIAM KORTLANDER—Painterly Ohio landscapes, thru 10/30. Haber Theodore, 29 W. 57th (752-3338).

JOHN MARIN—Five decades of the sea in oils and watercolors, 10/19-11/19. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

JOHN MCLAUGHLIN—Purist abstractions done in California from 1951 to 1974, thru 10/30. Emmerich, 41 E. 57th (752-0124).

DONN MOULTON—Wall reliefs of beach pebbles, thru 10/23. Kornblee, 20 W. 57th (586-1178).

UGO NESPOLO—Assemblages, embroideries, thru 10/25. Arras, 29 W. 57th (421-1177).

PHILIP PAVIA—Imaginary portraits made with airwaves and signs, 10/20-11/13. Protetch, 37 W. 57th (838-7436).

JOEL PERLMAN—Polished and painted steel sculpture, thru 10/30. Emmerich, 41 E. 57th (752-0124).

LINCOLN PERRY—Multi-figure compositions including beach scenes, thru 10/29. Tatistcheff, 38 E. 57th (888-1599).

PABLO PICASSO—Sculpture from 1914 through the 50's, thru 10/24. Pace, 32 E. 57th (421-3292).

HARVEY QUAYTMAN—New paintings and drawings, thru 10/23. McKee, 41 E. 57th (688-5951).

JONATHAN SANTLOFER—Suggestive abstractions in oddly shaped canvases, thru 11/6. Adler, 37 W. 57th (980-9696).

LEON POLK SMITH—Paintings from 1945 to 1950/Recent paintings, thru 10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

PAUL VAN HOEYDONK—Recent collage drawings of New York, and sculpture, thru 10/28. Deutsch, 20 W. 57th (765-4722).

URSULA VON RYDINGSVARD—A room installation using wood sculpture, thru 11/13. Esman, 29 W. 57th (421-9490).

RON WOLFSON—Landscapes, thru 10/30. Images, 11 E. 57th (838-8640).

MARY ANN ZYNSKY—Glass and mixed-media sculpture, thru 10/23. Portnoy, 56 W. 57th (757-0461).

Madison Avenue and Vicinity

KATHLEEN ARMSTRONG—Figurative sculpture and drawings, thru 10/30. M.O.A., 18 W. 55th (582-5830).

SIMEON BRAGUIN—Acrylic washes alluding to boats, sky, thru 11/5. Poindexter, 1160 Fifth (831-2520). Wed.-Sat. 11-5:30.

TOBY BUONAGURIO—Ceramics and works on paper, thru 10/24. Arman, 817 Madison (570-2700).

DENNIS CLIVE/WOODY GWYN—Recent ceramic sculpture/Western landscapes. Thru 10/30. Stone, 48 E. 86th (988-6870).

NICHOLAS DE GRANDMAISON—Portraits of Canadian Indians in pastel and oils, thru 10/30. ACA, 25 E. 73rd (861-5533).

JULES FEIFFER—Drawings by this cartoonist, thru 10/30. Forum, 1018 Madison (772-7666).

MICHAEL GLANCY/WILLIAM MORRIS—Carved and electroplated glass vessels/Monoliths in blown glass. Thru 10/30. Heller, 965 Madison (988-7116).

EDITH GOETZ—Ephemeral figures in watercolors and paint, thru 10/23. Marbella, 28 E. 72nd (288-7809).

EDWARD GOREY—Illustrations for T.S. Eliot's *Book of Practical Cats,* thru 10/30. Gotham Book Mart, 41 W. 47th (719-4448).

NANCY GRAVES—New polychrome bronzes, thru 11/11. Knoedler, 19 E. 70th (794-0550).

RAYMOND HAN—Recent still lifes, thru 10/27. Schoelkopf, 825 Madison (879-4638).

HANS HINTERREITER—Studied abstraction in tempera and acrylic, thru 11/6. Ericson, 23 E. 74th (737-6155).

HECTOR HOREAU (1801-1872)—Pen and ink and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

NED JACOB—Paintings, drawings, and sculpture of Kenya and its people, thru 10/22. Kerr, 49 E. 82nd (628-1340).

ELLSWORTH KELLY/FRANK STELLA—Eleven new painted metal wall reliefs, thru 11/6/Swan engravings, thru 11/18. Castelli, 4 E. 77th (288-3202)/43 W. 61st (245-0673).

MORTIMER LAUGHLIN—Mystic, surreal scenes, thru 10/30. Bartholet, 55 E. 76th (288-4642).

HELEN LUNDEBERG—Abstracted realism from 1935 to 1980, 10/20-12/4. Graham, 1014 Madison (535-5767).

ALAN MAGEE—Maine beach pebbles and trompe l'oeil drawings of postcards, thru 11/6. Staempfli, 47 E. 77th (535-1919).

DARIO MORALES—Sculpture, realist paintings, pastels, 10/21-12/31. Aberbach, 988 Madison (988-1100).

REUBEN NAKIAN—Early drawings and lithos, thru 11/6. Rolly-Michaux, 943 Madison (535-1460).

JOE NEILL—Installations of suspended multiple hemisphere, thru 11/13. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

HELEN OJI/STAN SINGLETON—Movement around a beehive, an octopus in thick, imbedded paint/Violence in raw scenes. Thru 10/30. Knowlton, 19 E. 71st (794-9700).

CARL-HENNING PEDERSEN—Expressionist watercolors of the demoniac aspects of life, thru 10/23. Lefebre, 47 E. 77th (744-3384).

PAUL PLETKA—Symbolic images of the American Indian, thru 10/23. ACA, 21 E. 67th (628-2440).

JEAN-ALAIN RAFFALI—Abstract-expressionist paintings, thru 11/6. Monsalve, 126 Fifth (675-8921).

DOROTHEA ROCKBURNE—"Angel" watercolors, 10/22-11/27, Fourcade, 36 E. 75th (535-3980).

RALPH ROSENBORG—Early abstractions from 1938 to 1947, thru 10/30. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

MARK SABIN—Primal, surreal groups of figures, thru 10/23. P.M. & Stein, 903 Madison (734-3373).

SANDORFI—Surreal figures, thru 11/6. Taittinger, 1089 Madison (570-6767).

FRITZ SCHOLDER—Suggestively erotic "dreams" and portraits of the Empire State Building, 10/20-11/20. ACA, 21 E. 67th (628-2440).

ELLEN STEINFELD—Sculpture and wall reliefs, thru 10/23. Davidson, 43 E. 78th (734-6702).

GEORGE SUGARMAN—Selected abstract drawings and small scale sculpture, thru 10/23. Miller, 724 Fifth (246-1625).

JOAN THORNE—Highly colored, heavily impastoed abstractions, thru 10/27. Willard, 29 E. 72nd (744-2925).

MAX WEBER—Paintings concurrent with the retrospective at The Jewish Museum, thru 11/4. Forum, 1018 Madison (772-7666).

ALBERT YORK—45 oils from 1963 to now, thru 11/6. Davis & Langdale, 746 Madison (861-2811).

SoHo

PETER ALEXANDER/BENNO FRIEDMAN—Sequins, glitter, cord, and paint on black velvet/Photos with drawings and notations. Thru 10/30. Cowles, 420 W. Broadway (925-3500).

SALLIE BENTON—The artist's mother in oils, 10/22-11/10. First Street, 386 W. Broadway (226-9011).

JOSEPH BILGER—Fragmented, psychological paintings and sculpture, thru 10/27. Bowery, 121 Wooster (226-9543).

MIRIAM BROFSKY—Landscape and figure drawings using human hair, thru 10/28. Eno, 101 Wooster (226-5342).

MICHAEL BUTHE/ROBERT KUSHNER—Myths and fetishes in mixed-media and assemblage/Acrylic and mixed-media on paper and fabric, thru 11/3. Solomon, 392 W. Broadway (925-1900).

JIMMY DE SANA—Paintings, drawings, color photos, thru 10/30. Stefanotti, 150 Greene (431-3393).

LIN EMERY—Bronze and aluminum kinetic sculpture, thru 10/30. Hutchinson, 138 Greene (966-3066).

ERTÉ/BERNARD MODESTE—Sculpture and serigraphs, "The Zodiac"/Expressionistic oils. Thru 10/31. Dyansen, 122 Spring (226-3384).

PAUL FINDLAY—Dripped and streaked acrylics, 10/23-11/17. Jeda, 164 Mercer (226-7904).

HARRIET GANS/MARTHA BJOZA REINKEN—Mexico and pears in color photos/Large calligraphic collages. Thru 10/27. Pindar, 127 Greene (533-4881).

ROBERT GNIEWEK/JOHN HOFFER—Realist Mexican nights/"Lost Island." Thru 10/30. Semaphore, 462 W. Broadway (228-7990).

JUDITH GODWIN—Works, thru 10/30. Ingber, 460 W. Broadway (674-0101).

KEITH HARING—Graffiti murals, thru 10/31. Shafrazi, 163 Mercer (925-8732).

MICHAEL HAYES/RODNEY WHITE—Beauty and horror in oils, drawings, and collages/Recent chalk drawings and mixed-media constructions. 10/19-11/7. Atlantic, 458 W. Broadway (858-1408).

MARGO HERR—An unopened vertical blossom, 10/19-11/6. 55 Mercer (226-8513).

MURRAY L. HOCHMAN/PHILLIP TAAFFE—Paintings by both. Thru 11/3. Litz, 153 Mercer (431-1990).

JORG IMMENDORFF—Socio-political allegories, thru 10/23. Sonnabend, 420 W. Broadway (966-6160).

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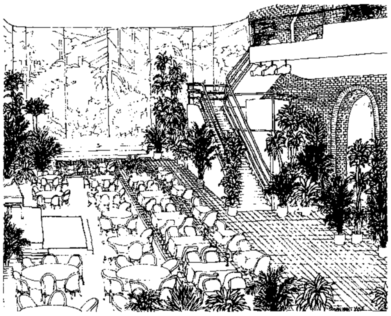

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ART

BASIA IRLAND—Scrolled bookworks, thru 10/29. Center for Book Arts, 15 Bleecker (460-9768).

JEANNETTE JUDSON—Works on paper, 10/23-11/20. Key, 130 Greene (966-3597).

KOMAR & MELAMID—Biting satires of Soviet repression using Stalin and Lenin in anachronistic settings, thru 10/30. Feldman, 31 Mercer (226-3232).

KAREN LEWIS/ROSA SILVERMAN—Portraits/Roads on torn canvas. 10/19-11/7. Pindar, 127 Greene (533-4881).

JACK PIETER—Abstract paper sculpture, thru 11/7. Jack, 138 Prince (966-4235).

LILIANA PORTER—Multiple level still lifes, thru 10/30. Toll, 146 Greene (431-1788).

ELAINE REICHEK—Knitted drawings, thru 11/6. Concord, 451 Broome (925-2994).

PAUL RICKERT—Scenes infused with light and atmosphere, thru 11/3. Milliken, 98 Prince (966-7800).

LORNA RITZ—Abstractions and small drawings of Vermont, 10/22-11/10. Blue Mountain, 121 Wooster (226-9543).

FREDDY RODRIGUEZ—Clashing color abstractions, thru 10/30. Cayman, 381 W. Broadway (966-6699).

RODOLPHE ROUSSEAU—Naive Parisian scenes, thru 11/14. Galerie Naifs et Primitifs, 172 Prince (925-0918).

PAUL SARKISIAN—Large trompe l'oeil paintings, thru 11/6. Hoffman, 429 W. Broadway (966-6676).

JULIAN SCHNABEL—Flat wood structures of fractured plates, figurative elements, thru 10/30. Boone, 420 W. Broadway (966-2114).

GEORGE SCHULMAN/NOLA ZIRIN—Powdered pigment over newspaper collage/Oil, pastel, ink, and metalic oil stick, thru 11/3. Inroads, 150 Mercer (226-6622).

DAVID TRUE—The deer and the satyr in symbolic narratives, thru 11/6. Thorp, 419 W. Broadway (431-6880).

JOS AND ANNE MARIE VAN RAVENSTEIN—Recent paintings and drawings by both, thru 11/7. Central Falls, 478 W. Broadway (533-9481).

FRANK YOUNG—Expressionist "figures of mystery," thru 11/13. Bromm, 90 W. Broadway (732-6196).

KES ZAPKUS—Political issues in large paintings, thru 10/30. Weber, 142 Greene (966-6115).

Other

JOHN CHAMBERLAIN—Sculpture, thru 10/31. Dia Art Foundation, 67 Vestry (925-9009).

GREGORY CRANE—Interiors and landscapes, thru 10/31. Gallery 120, 120 Lafayette (925-4954).

PEGGY DIGGS—An installation of printed words on *simple objects, 10/20-11/6. Franklin Furnace,* 112 Franklin (925-4671).

MADELYNN GINGOLD/RICHARD MILANI—Acrylic polymer configurations/Abstractions on raw film based on cave art. Thru 10/30. Nature Morte, 204 E. 10th (420-9544).

CHRIS GRIFFIN—"Ruminations," thru 10/31. Windows on White, 62 White (269-0320).

MARY GRIGORIADIS—New paintings and drawings, 10/19-11/6. A.I.R., 63 Crosby (966-0799).

OLAF LEU—Calendars by a leading German graphic designer, thru 12/3. ITC Center, 2 Hammarskjold Pl. (371-0699). Mon.-Fri. 12-5.

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," thru 10/23. Grey, NYU, 33 Washington Pl. (598-7603).

MEL PEKARSKY—Oversized landscapes on unstretched canvas, thru 10/30. Einstein, 243 E. 82nd (628-8782).

MARGOT ROBINSON—Abstractions of changing forms, 10/19-11/7. Noho, 542 LaGuardia Pl. (473-9619).

TED STAMM—Black-and-white shaped canvases, thru 10/30. Bouckaert, 100 Hudson (925-6239).

SANAE TAKAHATA—Stylized visions, one of desire, 10/19-11/14. Zoma, 327 Columbus (595-0500).

STOW WENGENROTH—Drawings, watercolors, lithos from 1931 to 1978, 10/19-11/14. Ryan, 452 Columbus Avenue (799-2304).

GROUP SHOWS

57th Street

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Klinger, Tissot, thru 10/30.

HEIDENBERG—50 W. 57th (586-3808). Drawings, pastels, and watercolors by Bonnard, Denis, Pissarro, 10/19-11/19.

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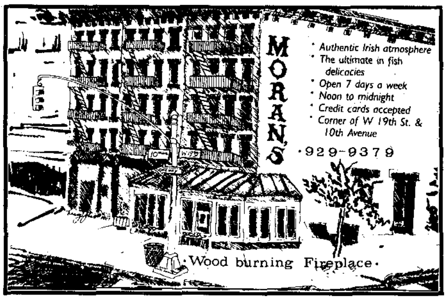

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ART

JANIS—110 W. 57th (586-0110). Figural expressionism by Pollock, Gorky, Guston, Johns, Morley, Rivers, Schnabel, Salle, thru 10/30.

KAHAN—48 E. 57th (355-5110). Gestures in African Art, thru 10/30.

ROSENBERG—20 W. 57th (757-2700). Prints by Barnet, Dash, Flack, Gwathmey, thru 11/6.

SUMERS—50 W. 57th (541-8334). Line by Klee, Matisse, Nadelman, Pascin, thru 11/6.

ZABRISKIE—29 W. 57th (832-9034). Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand, thru 10/30.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Prints by the 14th Street School, Bishop, Marsh, Miller, thru 10/30.

ACA—25 E. 73rd (861-5533). Contemporary Hopi pottery by Qoyawayma, thru 11/3.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Klee, Degas, Gauguin, Seurat, all works on paper, 10/21-11/24.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy, Nagy, Schwitters, 10/19-12/21.

COLNAGHI—26 E. 80th (772-2266). Mon.-Sat. 10-6. Cinquecento and Italianate Old Master paintings, thru 11/6.

ELKON—1063 Madison (535-3940). Balthus, Baziotes, Clader, Dubuffet, thru 11/11.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-6. Newspaper comic art including a doodle sheet by Ronald Reagan, thru 11/6.

HIRSCHL & ADLER—21 E. 70th (535-8810). 18th and early 19th century British paintings, thru 11/6.

MAZOH—13 E. 76th (737-2203). Mon.-Fri. 10-6. Selected masterworks including Rothko, Matisse, Giacometti, Dubuffet, thru 10/22.

MERRIN—724 Fifth (757-2884). Small sculpture from Anatolia, c. 3000 B.C., 10/19-11/20.

NOORTMAN AND BROD—1020 Madison (772-3370). David Teniers and Adriaen Brouwer, masters of 17th century Dutch genre, thru 10/30.

ODYSSIA—730 Fifth (541-7520). Balthus, Morandi, Schiele, Steinberg, thru 10/30.

RIZZOLI—712 Fifth (397-3712). Illustrations by Alcorn, Cober, Forbes, Giusti, Peak, thru 11/2.

RONIN—605 Madison (688-0188). Japanese woodblock prints of "Women of the Nightless City" and Netsuke from 17th through 20th centuries, thru 11/13.

SOLOMON—959 Madison (737-8200). Avery, Hockney, and Louis, thru 10/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Rockefeller Center: The First 50 Years, thru 10/30.

WEINTRAUB—992 Madison (879-1195). Graphics by sculptors Arp, Giacometti Marini, Moore plus paintings by Chagall, Ernst, Tamayo, thru 10/30.

Soho

CASTELLI—420 W. Broadway (431-5160) and 142 Greene. Architectural drawings and models from Skowhegan School, and large new paintings by Rosenquist, thru 11/6.

COOPER—155 Wooster (674-0766). Sculptors drawings, thru 10/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. til 8. Thirteen emerging artists working on paper, thru 11/6.

GREENE SPACE—105 Greene (929-6688). Imagination and color by Nolan, Shatz, Strome, thru 11/12.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, 10/23-12/4.

MARINO—489 Broome (431-7888). Water by Alpert, Cole, Kellard, Romano, thru 10/30.

SOHO CENTER—114 Prince (226-1995). Adam, Coleman, Laster, and Palmer, thru 10/30.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women/The symbolic by Lerman, O'Beil, Plotkin, and Trieff. Thru 11/10.

VISUAL ARTS—137 Wooster (598-0221). Day, Gallart, Hoffer, Rocherolle, thru 11/14.

WARD-NASSE—178 Prince (925-6951). Abstract landscapes by Hoffman-Fernandez, "paintages" by Petitmare, and paintings by Volk, thru 10/28.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). The heroic in African art, thru 10/30.

ARTISTS SPACE—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascatello, Rumm, thru 10/30.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. Silk textiles, furniture, and assemblages by Creamer, Sturm, and Iger, thru 10/30.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Elementary school children and artists interacting on art projects, thru 11/5.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). Sculpture by Redmond, an architectural installation by Snyder, and paintings on paper by Weider, thru 10/27.

PARSONS—2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6. Art glass from Sweden, thru 10/23.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, thru 12/4.

Photography

YURA ADAMS—A hand-colored photo installation, thru 11/13. Foto, 492 Broome (925-5612). Wed.-Sat. 1-6.

SANDRA BAKER—Dream-like moments, 10/21-11/13. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

BRASSAI—"The Artists In My Life," thru 10/30. Marlborough, 40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5.

STEPHANIE COHEN—Portraits of women photographers, thru 10/30. Photographics Unlimited, 43 W. 22nd (255-9678).

BRUCE DAVIDSON/MICHA BAR-AM—New York subways and riders in color/Israel, 1956 to 1982. Thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

ROBERT DISRAELI—The 30's including portraits of Davis, Marin, and Zorach, thru 10/22. Pfeifer, 825 Madison (737-2055).

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Adams, Diamond, and Gantz, thru 11/13.

BARRY GERSON—3-D photographic works, thru 10/29. Urdang, 23 E. 74th (288-7004).

KEVIN HIGGINS—Enshroudments, thru 11/13. Harley-Madigan, 156 W. 86th (783-5838).

RUSSELL LEE—1935 to 1961 in the small towns of America, thru 10/23. Witkin, 41 E. 57th (355-1461).

JACK LEIGH—Oystering, thru 11/4. Photo Center, NYU, 721 Broadway (598-3939).

JOEL D. LEVINSON—California flea markets from 1975 to 1977, thru 11/7. OK Harris, 383 W. Broadway (431-3600).

ALEN MACWEENEY—Irish landscape and the people, thru 11/5. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Thurs. 7-9pm.

CHARLES R. MONIZ—People in limousines, thru 11/7. Caulfield, 160 Ninth Avenue. Tues.-Sun. 1-6.

SUSAN PHILLIPS—Stone abstractions, the English countryside, thru 10/31. Educational Alliance, 197 E. Broadway (475-6200). Sun.-Thurs. 10-10p.m., Fri. 9-5.

RENATE PONSOLD—Portraits of contemporary artists, thru 11/15. CDS, 13 E. 75th (772-9555). Mon.-Sat. 10-6.

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.

ROSAMOND PURCELL—Polaroid prints and the constructions used in the images, 10/23-11/26. Pfeifer, 825 Madison (737-2055).

CINDY SHERMAN—New color studies, thru 11/13. Metro Pictures, 169 Mercer (925-8335).

AARON SISKIND—Harlem from 1932 to 1940, thru 10/31. Midtown-Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4.

LARRY TRITTEN—Color still lifes, thru 10/31. Janapa, 303 W. 13th (741-3214).

MISAKO URYU—The opera and the ballet, thru 10/31. Nikon House, 620 Fifth (586-3907).

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Photos and paint by Kosuth, Nauman, Rauschenberg, Warhol, thru 11/13.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; 10/31-12/30. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605) Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 12/30.

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ART

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, *Siberia to India... Arthur Ross Hall of* Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Native North American Home Life: Changing Images.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rog*ers Collection; thru Jan... Masterworks from the Col*lection; thru 11/14... The Genius of Charles James; thru 1/16.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. *Fashion Prints: 125 Years of* Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7... Jan Matulka: Recent Acquisitions, thru 11/14.

HECKSCHER MUSEUM—Prime Ave., Huntington, L.I. (516-351-3250). Tues.-Fri. 10-5, Sat.-Sun. 1-5. Land of Whitman; thru 11/7.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, *at 12th Avenue.* (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). *Sun. 11-6; Mon.-Thurs. noon-5.* Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern; thru 1/16.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; *sculpture, ivory, stone reliefs... American Wing:* furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and South East Asian Art; thru Feb... The Search for Alexander; 10/27-1/2.

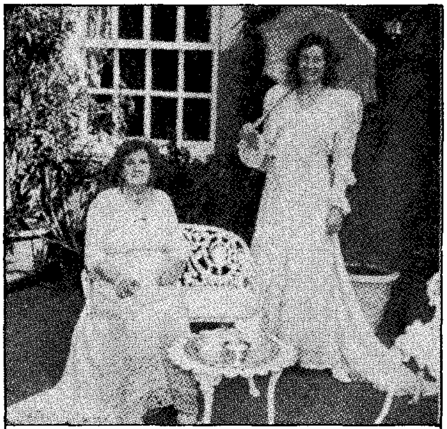
PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. A Prairie Vision - The World of Olof Krans; thru 1/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun.



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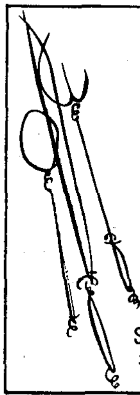

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ART

1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The Gilded Age in Paper; thru 2/6. . . The Bowery: Portrait of a Changing Street; 10/19-1/23. . . The House of Worth: The Gilded Age in New York 1860-1918; 10/19-5/15. **Theatre Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947. . . Light Years; thru Nov. . . Contemporary Portrait Gallery. . . The Clockwork Concerto: Scott Nemtzow; thru 12/5. . . 1981 Aritsts-in-Residence; thru 12/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . The Work of Atget: The Art of Old Paris; thru 1/4.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Samuel F.B. Morse: Educator and Champion of the Arts in America; thru 11/18. . . Fragments of Invention: The Sketchbooks of Le Corbusier; thru 10/31.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Extended Sensibilities: Homosexual Presence in Contemporary Art; thru 12/30.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Oom Pah Pah: The Great American Band; thru 11/7. . . A Collector's Sampler: Library Accessions 1980-1982; thru 11/28. . . The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28. . . Paul Strand: Range of Expression, The Years 1914-1976; thru 1/16. . . Rockwell Kent: A Centennial Tribute; thru Nov. . . Ad-Vantages: A History of America's Taste Makers; thru 11/15. . . Islands on Paper; thru Nov. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. The World of "Dark Crystal"; thru 11/6. . . Behind the Scenes: The Theater Art of Karl Amend; 10/18-2/11.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . The UFO Show; thru 10/24. . . Flights of Fantasy; thru 11/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Ritual and Myth: A Survey of African American Art; thru 11/1. . . An Ocean Apart: American Artists Abroad; thru 1/9.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Block Prints; thru 11/7. . . Milton Avery Retrospective; thru 12/5. . . Joel Shapiro; 10/21-1/2.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale is 10/25. **East,** 219 E. 67th St. (570-4141). 10/19 at 10: Furniture, Paintings, Decorative Objects. On view from 10/15. 10/21 at 10: Continental, English, & American Silver. On view from 10/16. 10/21 at 10 & 2: Antique and Fine Jewelry. On view from 10/16.

DOYLE—175 E. 87th St. (427-2730). 10/20 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations: including Old Master Paintings, Georgian Silver, Fine Porcelain, Tapestries, and Rugs. On view from 10/16.

PHILLIPS—406 E. 79th St. (570-4830). 10/21 at 11: American Paintings and Western Art. On view from 10/16.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 10/19 at 10:15: Sotheby's Arcade Auction: Jewelry. On view from 10/15. 10/20 at 10:15 & 2: Important Jewelry. On view from 10/15. 10/21 at 10:15 & 2, 10/22 at 10:15: Decorative Works of Art, Paintings, and Furniture (property from the Estate of Charlotte V. Bergen), and Americana. On view from 10/16. 10/22 at 2: 19th Century and Western American Paintings, Drawings, and Sculpture. On view from 10/16. 10/23 at 2: Important American Furniture and Related Decorative Arts. On view from 10/16. 10/23 at 10:15 & 2: Fine American Indian, African, and Oceanic Art. On view from 10/16.

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City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, October 18

THOMAS RIEBL, violist, with pianist Susan Tomes. Hindemith, Schubert, Shapey, Schumann. Alice Tully Hall at 8. $6.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy conductor. Brahms's Trio for Horn, Violin, Piano; Rheinberger's Nonet. Turtle Bay Music School, 244 E. 52nd St., at 8:30. $3.

DANIEL PINCUS, tenor/**WENDY YOUNG,** harpsichordist/**MYRON LUTZKE,** cellist. Peri, Bononcini, Monteverdi, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

IRENE SCHNEIDMANN, pianist. Bach, Mussorgsky, Beethoven, Rorem. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $6.

Tuesday, October 19

BERLIN PHILHARMONIC, Herbert von Karajan conductor. Stravinsky's *Apollon Musagète,* Strauss's Alpine Symphony. Carnegie Hall at 8. Sold out.

BORODIN TRIO—Schumann, Beethoven, Brahms. Merkin Concert Hall at 2. $4.50.

WELLS DUO, cello and piano. Ziffrin (N.Y. premiere), Beethoven, Shostakovich, Bach. Merkin Concert Hall at 8. $7.50.

NEW YORK VOCAL ARTS ENSEMBLE—"Voices of Vienna," the music of Schubert, Haydn, Mozart, J. Strauss, others. Alice Tully Hall at 8. $8.

BARRY DOUGLAS, pianist (N.Y. debut). Beethoven, Chopin, Berg, Liszt, Bernstein (N.Y. premiere). Carnegie Recital Hall at 8. $7.

PAUL ZUKOFSKY, violinist/**URSULA OPPENS,** pianist. First of three programs to include Beethoven's ten sonatas for violin and piano. Tonight: Op. 12, No. 2; Op. 30, No. 1; Op. 47 "Kreutzer." See also 10/21 and 10/23. Symphony Space at 8. $5.

BOWERY ENSEMBLE, Nils Vigeland director. Wuorinen, Druckman, Rzewski, Hawley (world premiere), Gibson. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $5.

CLAUDE FRANK, pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

IOTA/JOT/YOD—Confusionary music for unprepared piano, horns, voice, percussion, and more. Christ and St. Stephen's Church, 120 W. 69th St., at 8:30. $4.

JUILLIARD STRING QUARTET—Haydn, Subotnick (N.Y. premiere), Brahms. Juilliard Theater, Lincoln Center, at 8. Free (if tickets are available).

AND THE BAND PLAYED ON, a revue in costume, with eight singers in some favorite American songs. Manhattan Savings Bank, Third Ave. and 86th St., at 8. Free.

JACK WILKINS, guitarist. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $7.

Wednesday, October 20

BERLIN PHILHARMONIC, Herbert von Karajan *conductor. Brahms's Symphonies No. 4 and No. 2.* Carnegie Hall at 8. Sold out.

LENOX QUARTET—Haydn, Shostakovich, Debussy, Cooper (N.Y. premiere). Merkin Concert Hall at 8. $6.

KONG ILHAN, pianist/**HYE KYUNG HONG,** soprano/**SHIN WHAN KIM,** tenor/**PAN KI KIM,** conductor. Avery Fisher Hall at 8. $15-$25.

NEW YORK PHILOMUSICA—Violist Kim Kashkashian, pianist Robert Levin. Hummel, Schumann, Druckman, Dvorak. Alice Tully Hall at 8. $6-$10.

HENRY LOWINGER, pianist. Carnegie Recital Hall at 8. $8;

JUNGLE GEISHA/SQUAT SINGS—Songs by Tetsu Fukaya, Ikue Mori, Edwige Belmore, Squat Theater, and others. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

ROBERT V. DONAHOE, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

CALLIOPE, a Renaissance Band. Medieval and Burgundian music. Christ Church, Park Ave. and 60th St. (838-3036), at noon. Free.

MANNES COLLEGE OF MUSIC BRASS QUARTET—Citicorp Market at 6. Free.

ARTIE MILLER JAZZ QUINTET—Cultural Affairs Department auditorium, 2 Columbus Circle, at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA, with Carole Whitney, cellist. Works of Tchaikovsky, Mozart, Beethoven, Bloch. Stephen Wise Free Synagogue, 30 W. 68th St., at 1:15. Free.

NANCY CRUTCHER—The Pilbroch, classical music of the great Highland bagpipe. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

ROSEWOOD CHAMBER ENSEMBLE—Woodside Center, 49-11 Broadway, Queens, at 1:30. Free.

GLENN JACOBSON, harpsichordist. Schwartz Memorial Library, C.W. Post Center L.I.U., Greenvale, L.I., at 12:30. Free.

Thursday, October 21

NETHERLANDS CHAMBER ORCHESTRA, Kees Bakels, conductor. Mozart's Divertimento in D, K. 205; CPE Bach's Cello Concerto No. 3 in A-flat; Van Delden's *Trittico;* Haydn's Symphony No. 44. Carnegie Hall at 8. $6-$12.50.

EARLY MUSIC, with Wieland Kuijken, Laurence Dreyfus, Laura Jeppesen, violas da gamba; harpsichordist Colin Tilney. Gibbons, Coperario, Morley, Purcell. Simpson. Metropolitan Museum at 8. $8.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Nathan Milstein. Schoenberg's *Pelleas und Melisande,* Beethoven's Violin Concerto. Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m.; $3.

PAUL ZUKOFSKY/URSULA OPPENS—See 10/19. Tonight: Op. 12, No. 3; Op. 30, No. 2; Op. 23; Op. 24.

LEONORA MILA, pianist (N.Y. debut). Works by the pianist. Carnegie Recital Hall at 8. $6.

THE RAPE OF LUCRETIA—See Opera, next page.

MARC JEAN-BERNARD, guitarist (N.Y. debut). D. Scarlatti, Bach, Henze, Vasquez, Brouwer, Villa-Lobos. Merkin Concert Hall at 8. $7.

CONCERT ROYAL—Monteverdi program, with selections from *L'incoronazione di Poppea, Scherzi Musicali,* and the madrigals. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MARY ANN PIETRO-HANNON, soprano, with pianist David Yurick. Songs of Respighi, Poulenc, Fauré, Duparc, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation.

RONNIE NYOGETSU SELDIN, shakuhachi. Lecture/demonstration on the instrument. CUNY Graduate Center, 33 W. 42nd St., third floor, at 8. Free.

MANNES COLLEGE OF MUSIC WOODWIND TRIO—*Citicorp Market at 6. Free.*

BARGEMUSIC CHAMBER PLAYERS—Beethoven's String Quartet Op. 59, No. 2; Brahms's Piano Quintet in f, Op. 34. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, October 22

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alicia de Larrocha. Aitken's "In Praise of Ockeghem—1981" (world premiere), Beethoven's Piano Concerto No. 2, Schubert's Symphony No. 2, Turina's "Rapsodia Sinfonica." Avery Fisher Hall at 8. $7-$14.

BERLIN PHILHARMONIC, Herbert von Karajan conductor. Brahms's Symphonies No. 3 and No. 1. Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Lorne Munroe. Ives's *Decoration Day,* Schumann's Cello Concerto, Schoenberg's *Pelleas und Melisande.* Avery Fisher Hall at 2. $6-$22.

NEW YORK MOTET CHOIR, Stephen Surk conductor, with pianist Stuart Price. Schuman, Janson, Hill (premiere), and other contemporary composers. Carnegie Recital Hall at 8. $7.50.

JUILLIARD PHILHARMONIA, Sixten Ehrling conductor. Rimsky-Korsakov's *Scheherazade,* Op. 35; Dvorak's Symphony No. 7 in d. Alice Tully Hall at 8. Free, if tickets are available.

BEAUX ARTS TRIO—Mozart, Beethoven, Brahms. Metropolitan Museum at 8. Sold out.

JESUS MARIA SANROMA, pianist, with mezzo-soprano Puli Toro, tenor Alejandro Vazquez. Town Hall at 8. $5-$20.

HOOKED ON CLASSICS—Louis Clark conducts the Radio City Music Hall Orchestra. Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $13.50-$17.50.

MANNES COLLEGE OF MUSIC STRING TRIO—Citicorp Market at 6. Free.

CHANTICLEER—Vocal trio in works of the Renaissance. Holy Trinity Church, 213 W. 82nd St., at 7:30. Contribution.

LYNN HAESELER, pianist. Lincoln Center Library at 4. Free.

DIZZY GILLESPIE BIRTHDAY CONCERT, with his group and friends. Whitman Hall, Brooklyn College, near Flatbush and Nostrand Aves. (434-2222), at 8. $7.50.

JOHN STEIN/LYDIA DAVIS—Singer-songwriters. Good Coffee House, 53 Prospect Park West (768-2972), at 9. $2.50.

HELEN REDDY, vocalist, with Steve Landsberg, comedian. Junior League of the North Shore benefit. C.W. Post Center, LIU, Greenvale, L.I. (516-484-0485), at 8:30. $15-$50.

MENDELSSOHN STRING QUARTET—Beethoven, Ives, Webern, Mendelssohn. Southampton College, L.I. (516-283-4000), at 8. $8.

TOMMY MAKEM AND LIAM CLANCY, folksingers. Kearney Gym, White Plains Campus of Pace U./Good Counsel, on N. Broadway (914-949-2950), at 8. $15, in advance $12.

Saturday, October 23

BERLIN PHILHARMONIC, Herbert von Karajan conducting. Carnegie Hall at 8. Mahler's Symphony No. 9. Sold out.

NEW YORK PHILHARMONIC—See 10/21.

Y CHAMBER SYMPHONY—92nd St. Y at 8. See 10/22 for program. $12.50-$16.

JUILLIARD STRING QUARTET—Beethoven Quartets, in B flat, Op. 18, No. 6; in f, Op. 95; in C-sharp, Op. 131. *Washington Irving High School, Irving Pl.* and 16th St. (586-4680), at 8. $2.

EDWARD MENZER, pianist. Alice Tully Hall at 2:30. $4.50-$9.

CHANCEL CHOIR, of Calvary Baptist Church, directed by Vincent Knight. Alice Tully Hall at 8. $13.

WALTER KLIEN, pianist. Schubert, Brahms, Beethoven. Metropolitan Museum at 8. $8.

MARGARETA HAVERINEN, soprano (American debut), with pianist Collin Hansen. Sibelius, A. Berg, Debussy, Poulenc, Rachmaninoff. Carnegie Recital Hall at 2. $7.

HARVIE SWARTZ STRING ENSEMBLE, with jazz vocalist Sheila Jordan, dancer Catherine Mapp. Carnegie Recital Hall at 8:30. $6, $7.

MARIA MINA ZANDUETA, soprano. Carnegie Recital Hall at 5:30. $10.

PAUL ZUKOFSKY/URSULA OPPENS—See 10/19. Tonight: Op. 30, No. 3; Op. 12, No. 1; Op. 96.

VICTORIA VILLAMIL, soprano/**JOEL SACHS,** pianist, with violinist Erica Kiesewetter, violist Paul Neubauer, cellist John Sharp. Songs of Thomson, White, Ives, Edmunds, Chanler, Flanagan. Merkin Concert Hall at 8. $6.

RAY CHARLES, with Jean Carn. Beacon Theater, Broadway and 74th St. (874-1717), at 8 and 11. $10-$15.

CROWDS AND POWER, "What Happens When Instruments Find Their Way Into the Wrong Hands?" by Elliott Sharp. Mr. Sharp and 19 other musicians perform his work. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

DIANE WALSH, pianist. Chopin and Beethoven. Interlude, at 137 Greene St., 5th floor (420-0757), at 8. $5.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CHANCE AND PRECISION, music by Jim Theobald, with percussionist Bruce Smith, flutist Andrew Bolotowsky. Tompkins Square Branch of the Library, Ave. B and 10th St., at 2. Free.

GAGEEGO, with guests, in chamber music by Chou, Koblitz, Macbride, others. Church of St. Paul and St. Andrew, 263 W. 86th St. (663-4443), at 8. $5.

CALLIOPE: A RENAISSANCE BAND, with Jeffrey Gaul, countertenor. "The Harvest of Burgundy," music of Dufay, Isaac, Binchois, Josquin, others. Christ Church, Park Ave. at 60th St. (864-4518), at 8. $6.50, $8.

A TRIBUTE TO CELIA CRUZ, with the singer, Tito Puente, Sonora Matancera, Johnny Pacheo, Pete "El Conde" Rodriguez, many more Latin stars. Madison Square Garden at 8. $10-$20.

JEROME COOPER, solo percussion. Alternative Museum, 17 White St. (966-4444), at 8. $5.

FRANCESCA SOLLEVILLE, singer. French Institute/Alliance Francaise, 22 E. 60th St. (280-4482), at 3. $10.

ROCK & ROLL SPECTACULAR, with Chuck Berry, Gary Plunkett, the Coasters, Little Anthony, many more. Byrne Meadowlands Arena, E. Rutherford, N.J. (201-935-3900), at 8:30. $10.50, $12.50.

Sunday, October 24

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—First concert of the season. With Charles Wadsworth, Walter Trampler, Leslie Parnas, James Buswell, others. Handel's Concerto No. 3 for Organ, Two Oboes, Strings, and Continuo, Op. 4111; Mozart's Quartet in G for Flute and Strings, K. 285a; Menotti's *Nocturne* (world premiere); Schubert's Octet in F, Op. 166, D. 803. Alice Tully Hall at 5. $12.

BONITA BOYD, flutist. Alice Tully Hall at 8.

IVAN ORAVEC, pianist. Janacek, Debussy, Chopin, Beethoven. Carnegie Hall at 3. $6-$12.50.

RICHARD TUCKER GALA, with conductors Richard Bonynge and Thomas Fulton, and José Carreras, Alfredo Kraus, Sherrill Milnes, Paul Plishka, Katia Ricciarelli, Joan Sutherland, Shirley Verrett, and emcee Grace Bumbry. Carnegie Hall at 8. $10, $20.

Y CHAMBER SYMPHONY—92nd St. Y at 3. $12.50-$16. See 10/22 for program.

SEQUOIA STRING QUARTET—Haydn's Quartet in G, Op. 54, No. 1; Babbitt's Quartet No. 5 (N.Y. premiere); Schubert's Quartet No. 14 in d, Op. Posth. 92nd St. Y at 8. $7-$9.50.

AN DIE MUSIK—Mozart's Divertimento for String Trio; Bennett's Quartet for Oboe and Strings (N.Y. premiere), Mendelssohn's Piano Quartet in c. Merkin Concert Hall at 4. $6.

HARVEY PHILLIPS'S OCTUBAFEST RECITAL, with Mr. Phillips on the tuba, and assisting artists on piano, tuba, and euphonium. Downey, Mozart, Sondheim, Ellington, others. Carnegie Recital Hall at 2. $6.

NEW SCHOOL CONCERTS CHAMBER ORCHESTRA, Alexander Schneider conductor; violinist Krista Bennion. Inaugural concert of this group. Haydn's Symphony No. 46; Mozart's Violin Concerto No. 1; Beethoven's Grosse Fugue in B flat, Op. 133. New School, 66 W. 12th St. (741-5689), at 2. $5.50.

ROBIN MARIA RUSSO, soprano. Carnegie Recital Hall at 5:30. $5.

ARMEN DONELIAN TRIO—Jazz. Carnegie Recital Hall at 8:30. $5, $6.

HUGO LEUCHTMANN, pianist. Beethoven, Bartók, Debussy, Chopin. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

THE DELLER CONSORT—Tomkins, Dowland, Monteverdi, and folksongs of the British Isles. The Cloisters, Ft. Tryon Park (923-3700), at 3. $9.50.

RICHARD SAVINO, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

PAN AMERICAN SYMPHONY ORCHESTRA, Joseph Lliso conductor. Beethoven's Symphony No. 7; Lliso's Symphony No. 1; works by Somohano, Villarini, others. Symphony Space at 3. $5-$15.

JAMES EMERY QUARTET—Jazz. Inroads, 150 Mercer St. (226-6622), at 4.

CHARLIE ROUSE, tenor sax/**MAL WALDRON,** pianist-composer. Soundscape, 500 W. 52nd St. (581-7032), at 3 and 5. $7.

BRYAN GORDON, singer-songwriter with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

MUSIC LIVE!—See 10/12 (no jamming Sun).

WESTERN WIND VOCAL ENSEMBLE—"Jewish Music Old and New" by Jochsberger, Levine, Lewandowski, Rossi, others. JASA, 40 W. 68th St. (724-3200), at 2:30. $1.

INTERLUDE CONCERTS—At 3, pianist Max Lifshitz, violist Jenny Hansen. At 8, Jerry Errante, video and clarinet. 137 Green St., 5th floor (420-0757). $5.

AMERICAN CHAMBER ENSEMBLE—CPE Bach's Sonatas for Clarinet, Bassoon, Piano; H.H. Beach's Five Songs, Schumann's *Fantasiestücke,* Schubert's *Arpeggione* Sonata, Glinka's Trio in d. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 10/21.

THE KLEZMORIM—Old-world Yiddish folk and cabaret music. Lehman College Center, Bedford Park Blvd. W., Bronx (960-8833), at 3. $7-$11.

BRONX ARTS ENSEMBLE, with soprano Katherine Ciesinski. Ravel, Respighi. Wave Hill Armor Hall, W. 249th St. and Independence Ave. (549-2055), at 3. $6.

ALINA LOPEZ, pianist. Brooklyn Museum, Eastern Pkwy. and Washington Ave., at 12:30. Free, with Museum donation.

DUO GEMINIANI, with cellist Anner Bijlsma. Baroque chamber music on authentic instruments. Reisinger Concert Hall, Sarah Lawrence College, Bronxville, N.Y. (914-337-0700), at 8. $5.

CONCERTS IN CHURCHES—Andrea von Ramm in a solo recital of poetry and song from the Middle Ages. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Mozart Festival Orchestra, Baird Hastings conductor; Bernhard Zeller, violinist. Schubert, Stravinsky, Haydn, Mozart. First Presbyterian, Fifth Ave. and 12th St., at 4:30. Call for ticket info: 675-9127. . . Bach vespers. Organist Frederick Grimes conducts the Bach Orchestra, violinist Carol Webb, harpsichordist Nancianne Parrella, flutist Marianne Weaver. Program includes the Brandenburg Concerto No. 5 and the Toccata and Fugue in d. Holy Trinity Lutheran, CPW at 65th St., at 5. Offering. . . Organist Jon Spong, narrator Cyril Jenkins. "Treasury of the Hymnal" and "Scenes From the Life of Christ." Rutgers Presbyterian, 236 W. 73rd St., at 3. $3. . . Gale Limansky, soprano, and Nicholas Limansky, tenor, with pianist Robert Barrows. Dowland, Britten, Massenet, Wolf, Strauss, Verdi, Wagner. St. Michael's, Amsterdam Ave. at 99th St., at 3. $5. . . Chamber Sound. Beethoven, Vaughan Williams, Villa-Lobos, Dvorak (Ronald Roseman conducting). Christ and St. Stephen's, 120 W. 69th St., at 8. $5. . . St. Peter's Lutheran, Lexington Ave. and 54th St. At 5: Jazz vespers, with Vishnu Wood and Safari East; offering. At 7: John Shaw's Big Band Assemblage; $4.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 16—Mon., 10/18, at 8: Mozart's *Idomeneo,* Levine conducting; with Cotrubas, Behrens, von Stade, Pavarotti, Alexander. 10/19 at 8: Ponchielli's *La Gioconda,* Patane conducting, with Marton, Dunn, Payne, Bini, Manuguerra, Cheek. 10/20 at 7:30: Strauss's *Der Rosenkavalier,* Tate conducting; with Te Kanawa, Blegen, Troyanos, Pavarotti, Moll, Meredith, Kraft, Coss, Frank. 10/21 at 8: Verdi's *Un Ballo in Maschera,* Patane conducting; with Savova, Robinson, Berini, tenor to be announced, Quilico, Vernon Hartman (debut), Robbins, Vernon. 10/22 at 8: *La Gioconda;* same as 10/19, except Furlanetto for Cheek. 10/23 at 2: Verdi's *La Forza del Destino,* Levine conducting; with Amara, Conrad, Giacomini, Glossop, Capecchi, Raimondi. 10/23 at 8: *Idomeneo;* same as 10/18.

New York City Opera
At the New York State Theater

THRU 11/14—Wed., 10/20, at 8: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Hadley, Titus (broadcast on Ch. 13 and WNCN). 10/21 at 8: Bernstein's *Candide,* Mauceri conducting; with Mills, Costa-Greenspon, Eisler, Lankston, Harrold, Reeve, Billings. 10/22 at 8: Mozart's *Le Nozzi di Figaro,* Bergeson conducting; with Bouleyn, Nielsen, Pelle, Ramey, Titus, R. McKee. 10/23 at 2: Offenbach's *The Grand Duchess of Gerolstein,* Bergeson conducting; with Marsee, Peterson, Freeman, Billings, Harrold, Malas. 10/23 at 8: *Candide;* same as 10/21. 10/24 at 1: Puccini's *La Bohème,* LaSelva conducting; with Soviero, Nielsen, Michael Myers (debut), Cossa, Malas, Brandstetter. 10/24 at 7: Floyd's *Susannah,* Ferden conducting; with Daniels, Neill, William Livingston (debut), Ramey.

Other

RICHARD TUCKER GALA—See Concerts, 10/24.

THE RAPE OF LUCRETIA, by Britten. Concert performance by the New York Opera Repertory Theatre. Leigh Gibbs Gore conducts; singers include Price Browne, Phyllis Hunter, and Marc Embree. Alice Tully Hall, 10/21 at 8. $8, $10.

LUISA MILLER, by Verdi. The Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 10/24, 31 at 3. $3.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 10/20-31: Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

Dance

Alwin Nikolais Dance Theatre
At City Center

THRU 10/24—$12-$20. Program I, 10/19, 22 at 8; 10/24 at 3: *Temple, Tensile Involvement, Crossfade, The Mechanical Organ II.* Program II, 10/20, 21, 23 at 8; *Pond, Noumenon, Countdown, The Mechanical Organ I.*

The Feld Ballet
At the Joyce Theater

THRU 10/24—Tues.-Thurs. and Sun., $15; Fri., Sat., $20. Evenings at 8, except where otherwise indicated. 10/19, *Excursions, Circa, Straw Hearts.* 10/20, *The Consort, Straw Hearts, Play Bach.* 10/21, *Anatomic Balm, Over the Pavement, A Footstep of Air.* 10/22, *Excursions, Circa, Play Bach.* 10/23, *Anatomic Balm, Over the Pavement, Straw Hearts.* 10/24 at 2, *The Consort, Circa, A Footstep of Air.* 10/24 at 7:30, *Straw Hearts, Over the Pavement, Play Bach.*

Other

AMERICAN DANCE ASYLUM—Premiere of *Out Loud,* a duet. Arnie Zane joins Lois Welk and Dancers. Performance Space, P.S. 122, 150 1st Ave. at 9th St. (477-1850). 10/21-23 at 9. $5.

NANCY STERN BAIN AND MARILYNN DANITZ—*Second Stories.* Washington Square Church, 135 W. 4th St. (854-1001). 10/23, 24 at 8. $5.

RICHARD BILES—Solo concert. Dance Studio, 15 W. 24th (989-4391). 10/21-23 at 8, 10/24 at 3. $5.

ART BRIDGMAN AND MYRNA PACKER—An evening of collaborative work. Bessie Schönberg Theater, 219 W. 19th 10/21-23 at 8, 10/24 at 3. $5.

MARY ANNE CAPEHART/PAULA KELLINGER—New works by each. St. Mark's Church, Second Ave. and 10th St. (674-8112). 10/21-23 at 8:30. $4.

MARIE CHOUINARD—*Marie Chien Noir,* a solo in three parts. The Performing Garage, 33 Wooster St. (966-3651). 10/18, 20-25 at 9:30. $6.

JANE COMFORT—*Incorrect Translations,* a group work. All Tuesdays in October plus 11/2, at 8. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $5.

CLOSE DANCING—Meg Harper with Elizabeth Streb and Ann Papoulis. White Dog Studio, 54 White St. (966-6347). 10/21-23 at 8. $4.

SUSAN FOSTER DANCES—*Lac des Signes,* a concert of four solos. Warren St. Performance Loft, 46 Warren St. (732-3149). 10/22, 23 at 8. $5.

GRAN FOLKLORICO DE MEXICO—35 dancers, singers, and musicians. Brooklyn College Center for the Performing Arts. 10/23 at 8, 10/24 at 2. $7-$10.

GARRY REIGENBORN COMPANY—Premiere of *Dekor: Eden.* Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 10/23, 24, 30, 31 at 8. $6.

RIVERSIDE DANCE FESTIVAL—10/20, 22 at 8, 10/24 at 2, Saeko Ichinohe and Dancers. . . 10/21, 23, 24 at 8, 10/23 at 2, Chiang Ching Dance Co. Riverside Church, the Drive at 120th St. $6.

ANN RODIGER AND DANCERS—Four works by Ms. Rodiger. Ethnic Folk Arts Center, 179 Varick St. (966-0337). 10/23, 24 at 8:30. $4.

OTHER EVENTS

Happenings

NEW YORK CITY MARATHON—10/24, begins at Toll Plaza, Verrazano Bridge, S.I., at 10:30 a.m., and the course covers the five boroughs. Lead runners are expected to arrive at Tavern on the Green, CPW and 67th St., around 12:30. See newspapers for course map and best viewing points. A Running Exposition is at the Sheraton Centre, Seventh Ave. and 52nd St., thru 10/23; open daily 11-7, Sat. to 5.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

IN THE CITY'S NEIGHBORHOODS—Victorian Flatbush and some of its most interesting apartment homes can be toured 10/24, 12:30-5 (469-8990). A mini-bus will take you around, leaving from Temple Beth Emeth, Church Ave. and Marlborough Rd., at regular intervals. Historic landmarks, as well as Art Deco, Revival, and newer buildings are on the route. Cost is $3. . . A Russian-Jewish Folk Arts Festival, 10/24, 3-8, celebrates the culture, heritage, and traditions of émigrés from Russia, with continuous music, song, and dance, along with food demonstrations and samplings. At the Central Queens Y, 67-01 108th St., Forest Hills (268-5011). $3, children $2. . . Also in Queens, 10/23, there'll be a rummage sale, featuring housewares, books, records, crafts, clothing, and much new merchandise as well, plus home-baked foods. It's from 10:30 to 4, at Sunnyside Community Service Senior Center, 48-03 Skillman Ave. (784-6173).

OPEN TO VIEW—A pair of exhibitions feature classics in entirely different categories—cars and pearls. Award-winning cultured-pearl jewelry designed by international artists is being shown for the first time, thru 10/26, 9-3 daily on weekdays, at the Bank of Tokyo, 1271 Sixth Ave. in Rockefeller Center. And at Madison Square Garden, Harrah's Classic Car Grand Tour will turn you green, 10/20-24. The lavish cars are all from Harrah's collection, and can be seen 10-10 Wed.-Sat., noon-6 Sun. $7.50, children $3.

WORDS ON IDEAS, IDEAS IN WORDS, a flurry of events: Elizabeth Swados, introduced by Joseph Papp, will read from her works at the West Side YMCA, 5 W. 63rd St. (787-4400), 10/22 at 8. $4.50. . . Two esteemed writers of fiction, Nadine Gordimer and Hortense Calisher, will appear at the Poetry Center, 92nd St. Y (Lexington Ave., 427-6000). Ms. Gordimer 10/18, $6; Ms. Calisher 10/25, $5 (with writer Ted Mooney). Both evenings at 8. . . Charles Lockwood will give a lecture/slide show at St. Joseph's Church, Sixth Ave. and Washington Pl, 10/20 at 6:30. Topic: "Bricks and Brownstone, the New York Rowhouse 1783-1929." Free, but must reserve: (243-8061). . . Wild-foods buff Steven Brill will talk about his specialty as available in the New York area—fruits, herbs, nuts, vegetables—at the Jefferson Market Library, Sixth Ave. and 10th St., 10/20 at 6. Free. . . The Cathedral of St. John the Divine and Columbia University, Amsterdam Ave. and 112th St., will play host to "On the Fate of the Earth," a three-day seminar 10/19-21 (675-5911 for events open to public). Experts on ecology, warfare, religion, medicine and more will be on hand. Two related evening events at the Cathedral Synod House: 10/20 at 8, "Your Evening With Andre Gregory," $5, and 10/21 at 8, a concert by Odetta, Pete Seeger, Paul Winter, $12 and $20.

Tours

THE BROOKLYN PROMENADE—Municipal Art Society walk in Brooklyn Heights takes in early stained glass, history, the waterfront, and skyline views. 10/23, 24, at 2; meet at Brooklyn Borough Hall, Fulton and Court Sts. $5. Cancelled if rain (935-3960).

A HAPPY-BIRTHDAY WALK across the George Washington Bridge, on its 51st. Adventure on a Shoestring (265-2663). 10/24 at 1, meet at SW corner of Seventh Ave. and 58th St. $4.50, plus $1.50 round-trip subway fare.

HARLEM/INDIANS IN OLD NEW YORK—Walking tours with 92nd St. Y. 10/24: Central Harlem, with Mary Angelakis and Justin Ferate. $6.50. . . Dr. Robert W. Venables of the Museum of the American Indian leads two tours, upper Manhattan 10/24, lower Manhattan 11/7. $6.50 each or $11 for both. Advance registration required (427-6000, ext. 179.)

STATEN ISLAND—S.I. Historical Society guided bus tours, visiting historic sites and cultural institutions, including Richmondtown (351-1611, for details). 10/24, 31; bus leaves from Ramp E, S.I. Ferry Terminal at St. George, at either 1 or 2:30, return ferry at 2:30 or 5:30 (optional stay at Richmondtown). $7; seniors $6, children under 12, $3. No reservations; first come, first served.

LOWER BROADWAY, "the World of Wall St." Tour with the Museum of the City of New York (534-1672). 10/24 at 1:30, meet on City Hall steps, Broadway and Park Row. $5.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature (call 697-5895 for information on the more arduous hikes). Riverside Park and the Drive, 4 to 5 miles or as little as you want of the guided tour. 10/23 at 1, meet at 72nd St. and the Drive. Free.

THE GREAT TREES OF AUTUMN—Tour with horticulturist Lucy Chamberlain, by Prospect Park Environmental Center (636-1900). 10/23 at 1, meet at Grand Army Plaza, opposite Public Library, Brooklyn. $1.

QUEENS HISTORIC HOUSES—Bus tour by Metropolitan Historic Structures Association (247-5342). 10/19, 10-4. $25; includes luncheon. Reservations required; phone for availability.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 10/23, Bear Mt. State Park. 10/24, Cunningham Park, Queens. Phone for directions and details (291-6825). $15.

BROADWAY THEATER DISTRICT—Tour with the West Side YMCA. 10/23 at 11 a.m. $7; reservations required by 10/22 (787-6557).

FOREST HILLS GARDENS—"A transplanted English village blooms in Queens." Small Journeys (689-4076). 10/23 at 2, meet SE corner of Queens Blvd. and 71st Ave. $5.

SOHO—Walking tour from the Sloane House Y, 356 W 34th St. (760-5850). 10/21 at 6.$1.

BROOKLYN HEIGHTS, "Forgotten by Time." Tour with New York Walk-About (582-3460). 10/24 at 2, meet SW corner of Remsen and Court Sts. $4.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 10/20 at 7:30, vs. Vancouver, 10/24 at 7:30, vs. Minnesota. . . **Islanders,** Nassau Coliseum(516-794-4100). $13-$20. 10/19 at 8:05, vs. Vancouver; 10/21 at 8:05, vs. Washington; 10/23 at 8:05, vs. Rangers.

BASKETBALL—N.Y. Knicks (563-8000). Pre-season game 10/19 at 7:35, vs. New Jersey Nets, at Brendan Byrne Arena, Meadowlands, E. Rutherford, N.J.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., thru 11/6 post time at 8. $2.25, $3.25 (516-222-2000).

BOXING—All-star pro bouts. Felt Forum, Madison' Square Garden (564-4400). 10/22 at 7:30. $10, $15.

FOOTBALL—Schedule suspended while strike negotiations continue.

Children

RAGABASH PUPPET THEATER, in "Crawlwalk"—pageantry, music, dance, for adults and children 7 up. YWCA, Lexington Ave. at 53rd St. (755-4500, ext. 11). 10/18 at 7:30. $5.

BEAUTY AND THE BEAST, by the Puppet Folk Theatre. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 10/23 at 1:30. $2.50. . . At 2:40, a "Please Touch" demonstration in the 17th-century Dutch-room reproduction. $1.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados, The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. $6.

WHO-O-O IS THE OWL?—Nature walk, songs, and a fun lesson on the owl's habits. For pre-schoolers; pre-registration required. At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000), 10/20 at 1. $3.

THE WORLD OF CHRISTOPHER COLUMBUS, musical drama by the Penny Bridge Players. Assumption Church Undercroft, 59 Cranberry St., Brooklyn (855-6346). 10/18-22, 10/25-29, at 10:30 a.m.; 10/30 at 2. $3.

GREAT STORIES, by Rainbow Puppet Works, include "Noah and His Ark" and "Jonah and the Big Whale," plus songs and games. Washington Square Church, 135 W. 4th St. (254-9523). 10/23, 30, at 2:30. $2.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

TALES OF CHELM, a story-play. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725), Sundays at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

TINKER TOM AND THE MAGICAL GRANNIES, by the Heights Players. 26 Willow Place, Brooklyn (237-2752). Sat. and Sun. at 2, thru 10/24. $3.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7.

MICHAEL TAUBENSLAG PRODUCTIONS—Musical comedies "Jack and the Beanstalk" at 1, "Peter Pan Meets the Wicked Wizard" at 2:30, 10/24 at Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems, and stories. Sat. at 1:30 or 3:30, Hartley House Theater, 413 W. 46th St. (246-9872). $2.50; adults $3.50.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 10/23 at 1:30: Tony Blanco, the Magical Mime. $2.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30 and 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUES—"The Early Show," a musical revue by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3 and 5; $5 cover, 2-beverage minimum; food available. . . "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st (988-3404). 10/24, at 1, West Side; at 3, East Side: Isaac Bashevis Singer will say hello and autograph his children's books. . . At 12:30, East Side: "An Almost-Halloween Story Hour." Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc. . . Special exhibit: All Books/None Paper, thru 10/29. . . Workshops Sat. at 1 and 3. 10/23: Calligraphy of China. . . Sun. at 1:30 and 3:30, short films.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . 10/23 at 1:30: Caren Acker's "Moons in the Afternoon," with musician Ralph Denzer; audience participates in making props and in procession. . . 10/24 at 1:30 and 3: Fred Wolinsky in "Magic With a Smile;" comedy and audience participation, with a signer for the hearing-impaired. All free, with museum admission.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/22, 23, The Kenny Baron Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/18, Pegasus. 10/19-24, Art Blakey & Jazz Messengers. 10/25, The Judy Steele-Eric Howard Trio. 10/26-31, Ira Sullivan and Red Rodney. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/18, 19, John Lee Hooker; The Juke Jumpers. 10/20, 21, Patrice Rushen. 10/22, 23, Leslie West, Corky Laing, Miller Anderson, and 'New Mountain' Revenge. 10/25, Gary Puckett. 10/26, Blotto; Eight to the Bar. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 11/9, The Arvel Shaw Trio nightly at 9 and 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 10/21, Old Time Jam Session. 10/23, Cloud Valley Bluegrass Band. Shows at 8:15. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/19-24, Concord Jazz Guitar Summit with Herb Ellis, Tal Farlow, & Barney Kessel, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/20, Ferron; Diedre McCalla. 10/21, Silly Wizard. 10/22, Tony Trischka and Skyline. 10/23, Roger McGuinn. 10/24 Jasmine. No credit cards.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 8-4. 10/22-24, James Ulmer; Anthony Braxton. 10/25, Ed Palermo Big Band. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/18, 25, Bob Cunningham and Bross Townsend. 10/19-23, Jann Parker. 10/24, Andy Bey. 10/26-30, Joe Lee Wilson. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 10/19, 26, Those Gennaro Sisters. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JASON'S PARK ROYAL—23 W. 73rd St., 874-8091. 10/19, *Four to Go* featuring Rhoda King, Andrew Haywood, Brad Carpenter, & Robert Gerristead. Shows at 9 & 11. AE, DC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/19-23, pianist Lou Levy with Bill Takis on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 10/18, 19, Paquito D'Rivera Quintet. 10/20-23, Quest with Dave Liebman, Richie Beirach, George Mraz, Billy Hart. 10/24, Pete 'La Roca' Septet. 10/25, Bob Moses Quartet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 10/23, Vic Damone sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/23, "Margaret Whiting: Hooked on Merman," two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 10/23, Sarah Nagourney with Kim Forman on piano. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/19, comedian Dennis Blair. 10/20, B. Willie Smith. 10/21, Razmataz. 10/22, Lili Anel. 10/23, Keith Loving. 10/24, Jazz Jam featuring Danny Morouse & Friends. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/18, Producers. 10/21, Chuck Berry. 10/25, 26, Gary Numan. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 10/18, Lynn Welshman Tentet. 10/19, Miroslav Vitons with Mike Hyman, Andy Laverne. 10/20, Kathy Rose Salit. 10/21-24, Astrud Gilberto. 10/25, Lynn Welshman Tentet. 10/26, Carla White-Manny Duran Group. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/18, Patti Heller. 10/19, Chip Degaard. 10/20, Lisa Stark. 10/21, Screaming Violets. 10/22, Lazoo; Donna Destri. 10/23, Topper Lilien; Pedantiks. 10/24, Carmen & Keller. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 10/18, Howard Johnson & Gravity. 10/19-23, Phineas Newborn. 10/24, Thiago de Mello & Amazon. 10/25, Howard Johnson & Gravity. 10/26-30, David Murray Octet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 10/19-23, Marta Sanders sings, Tues.-Sat. at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 10/30, blues singer Charles Brown, Tues.-Sat. at 9, 10:30 & 12:30. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 10/18, Orq. Harlow, Conjunto Clasico & Hilton Ruiz. 10/25, Ray Barretto and his Orchestra play opposite Dizzy Gillespie and his group. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 10/19-24, Richie Cole Quintet. 10/26-31, Dexter Gordon Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/18-26, Percy France with Ronnie Cole. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 10/18-23, pianist Al Haig with Paul Brown on bass AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 10/18, Cadillac Ranch. 10/20, Rogue. 10/21, NYC Swing. 10/22, 23, John Lincoln Wright and the Sour Mash Review. 10/24, Badge. 10/25, Black Water. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 10/19, Ozark Mountain Daredevils. 10/21, Aztec Two-Step & Rick Danko. 10/22, 23, Tommy Joe White & Colt 45 Band. 10/24, Pure Prairie League. 10/25, 26, Livingston Taylor; Den McGorny. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 10/19, Gabe Johnson. 10/20-23, Hi Lonesome. 10/24, Southern Cookin'. 10/25, 26, Ten Brooks Molly. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/23, comedian-impressionist George Kirby, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge, Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., mentalist Marvin Bakalar with comedian Chuck Sacci. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 10/18-12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE PALACE—110 E. 14th St., 473-4100. New nightclub-cabaret-restaurant in the landmark building that once housed Luchow's. Lively disco nightly from 8 - 4 a.m. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, Sun.-Thurs. at 9, Fri.-Sat. at 8:30. 10/19-11/7, comedienne Pudgy, Tues.-Thurs. at 11, Fri.-Sat. at 11 & 1 a.m. **Upstairs: IBIS—** Exotic room with Mid Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. 10/19, Ed Dixon. 10/20-23, Russ Thacker. AE, MC, V

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 10/23 at 8:30 & 11, Marcia Lewis. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. Thru 10/23, comedienne Jo Ann Dearing, Wed.-Thurs. at 10:30, Fri. & Sat. at 11:30. AE, MC, V

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. Thru 10/23, Liliane Montevecchi. AE, CB, DC, MC, V

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "*Live from Altoona. . .*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11 AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Mon. at 9:30, George Segal and the Empire City Imperial Jazz Band. Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway*", a musical comedy satire. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 10/18, 22, *Rats*-musical revue. 10/19, Christie Lavin. 10/20, Ed Palermo Jazz Band. 10/21, Andi Hansen. Shows Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 10/30, pianist Joe Bushkin and friends, Tues.-Sat., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 10/23, Carleton T. Jones with the John Pizzarelli Quartet, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 755-5900. **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Daryl Sherman entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 10/30, Denise Clemente, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 10/23, Steve Allen in *Seymour Glick Is Alive But Sick* with Erick Devine, Barbara Heuman, Stephen Pender, and Julie Sheppard. 10/25-11/6, singer Barbara Cook. Thru 10/30, pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5-8. Disco from 8:30. Thru 10/23, Karl & Mary Keller from 9 - 1 a.m. AE, CB, DC, MC, V

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Ronny Whyte with Frank Tate on bass play Tues.-Sat. from 8:30. AE, DC.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/18, Dan Brack. 10/19, Wisa D'Orso. 10/20, Steven Hayes. 10/21, Amelia David. 10/22, Susan Burns. 10/23, Celeste; Amy Ryder. 10/24, Denise Shafer. 10/25, Gayle Marie. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 10/19-23, John Eaton. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Berri Blair in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Thru 10/23, pianist-composer-singer Paul Roth entertains, Tues.-Sat. 6-8 and 9-midnight. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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DJ Howard Merritt
Sun., Oct. 31
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TELEVISION

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- **2 WCBS** 212-975-4321
- **4 WNBC** 212-664-4444
- **5 WNEW** 212-535-1000
- **7 WABC** 212-887-7777
- **9 WOR** 212-764-7000
- **11 WPIX** 212-949-1100
- **13 WNET** 212-560-2000
- **21 WLIW** 516-454-8866
- **31 WNYC** 212-566-3112
- **H HOME BOX OFFICE** 212-484-1100
- **S SHOWTIME** 212-880-6600
- **N UPTOWN** 212-942-7200
- **W WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
- 2 Daybreak
- 4 Today in New York
- 5 New Zoo Review
- 7 News
- 9 Joe Franklin
- 11 Wed/Aprenda Ingles
  Thu,Tue/I Dream of Jeannie
  Fri/Gigglesnort Hotel
  Mon/Carrascolendas
- H Wed/**Movie:** Silence of the North
  Fri/Strange Creatures of the Night
  Tue/**Movie:** Who Has Seen the Wind

6:10
- 5 Mon/**Movie:** Spirit of the Wind

6:25
- 7 Listen and Learn

6:30
- 2 News
- 4 Early Today
- 5 Popeye
- 11 Magilla Gorilla
- H Thu/**Movie:** Three Classic Tales in the Magic of Claymation
  Mon/**Movie:** Three Classic Tales in the Magic of Claymation

7:00
- 2 Morning
- 4 Today
- 5 World's Greatest Cartoon Show
- 7 Good Morning America
- 9 Jimmy Swaggart
- 11 Tom and Jerry
- H Thu/Inside the NFL
- S Wed/**Movie:** Black Beauty
  Thu/**Movie:** The Man Who Loved Bears

7:30
- 9 Jim Bakker
- 11 Pink Panther
- H Wed/**Movie:** The Sea Wolves
- S Fri/Jenny Koo Koo

8:00
- 11 Scooby Doo
- H Thu/**Movie:** The Adventures of the Wilderness Family
  Fri/**Movie:** Legend of the Wild
  Mon/**Movie:** Islands in the Stream
  Tue/**Movie:** Legend of the Wild
- S Thu/**Movie:** Improper Channels
  Fri/Three Tales Dark and Dangerous
  Mon/Jamboree in the Hills II

8:30
- 5 Flintstones
- 9 Wed,Mon/Meet the Mayors
  Thu/Nine on N.J.
  Fri/Newark and Reality
  Tue/N.Y. Report
- 11 MGM Cartoon Festival
  Thu/We'll Be Right back

9:00
- 2 Match Game
- 4 Donahue
- 5 I Love Lucy
- 7 Richard Simmons
- 9 Straight Talk
- 11 Great Space Coaster
- S Wed/The Crown of Bogg

9:30
- 2 Jokers Wild
- 5 Dr. Ruth
- 7 Good Morning New York
- 11 Flipper
- H Wed/**Special:** Kamikaze: Mission of Death
- S Wed,Fri,Mon/Aerobicise

10:00
- 2 $25,000 Pyramid
- 4 Diff'rent Strokes
- 5 Tom Cottle
- 9 Romper Room
- 11 Civic Programming
- H Wed/**Movie:** Private Eyes
  Thu/**Movie:** Summer Solstice
  Fri/**Movie:** Arthur
  Mon/**Movie:** The Sea Wolves
  Tue/Crystal Gayle in Concert
- S Wed/Sunday in N.Y.
  Thu/Three Guys Named Mike
  Fri/The Tunnel of Love
  Mon/The Affairs of Dobie Gillis
  Tue/Forever Darling

10:30
- 2 Child's Play
- 4 Wheel of Fortune
- 5 Hour Magazine
- 7 So You Think You Got Troubles?!
- W Wed/**Movie:** I Vitelloni
  Thu/Joel Grey
  Fri/Spacketeers
  Mon/**Movie:** The Clowns
  Tue/**Movie:** Circle of Two

11:00
- 2 Price Is Right
- 4 Texas
- 7 Love Boat
- 9 Tic Tac Dough
- 11 Odd Couple
- H Thu/**Movie:** One on One
  Tue/**Movie:** Silence of the North

11:30
- 5 My Three Sons
- 9 In Search of
- 11 Candid Camera
  Mon/Camelot
- H Wed/**Movie:** Silence of the North
- S Thu,Tue/Laff-A-Thon
  Mon/Showtime's Hollywood

12 NOON
- 2 Tattletales
- 4 Doctors
- 5 Waltons
- 7 Family Feud
- 9 News
- 11 Good Times
- H Fri/**Movie:** The Jazz Singer
  Mon/Yesteryear
  Fri/**Movie:** One on One
- S Wed/Fifth of July
  Thu/**Movie:** The Formula
  Fri/The Club
  Mon/**Movie:** Salem's Lot: The Movie
  Tue/**Movie:** Any Which Way You Can

12:30
- 2 Young and the Restless
- 4 Search for Tomorrow
- 7 Ryan's Hope
- 11 Inn Midday Edition
- H Tue/**Movie:** Spirit of the Wind

1:00
- 4 Days of Our Lives
- 5 Midday
- 7 All My Children
- 9 Wed/**Movie:** Jamaica Run (1953). Ray Milland, Arlene Dahl. Tropical treasure hunt.
  Thu/**Movie:** War and Peace (1956). Audrey Hepburn, Henry Fonda. No Tolstoy this, a flat, uninspired version of the epic novel. Part I.
  Fri/**Movie:** War and Peace (1956). Audrey Hepburn, Henry Fonda. Part II. (See Thu, 1 p.m.).
  Mon/**Movie:** Desperate Moment (1953). Dirk Bogarde, Mai Zetterling. Compelling murder mystery set in post-WW2 Berlin.
  Tue/**Movie:** Hong Kong (1951). Ronald Reagan, Rhonda Fleming. A soldier of fortune learns to love.
- 11 700 Club
- H Wed/**Movie:** Green Ice
  Thu/**Movie:** Islands in the Stream
  Mon/**Movie:** Bear Island

1:30
- 2 As the World Turns

2:00
- 4 Another World
- 5 News
- 7 One Life to Live
- 11 Wed,Thu,Mon,Tue/Magic Garden
  Fri/Big Blue Marble
- H Fri/**Special:** Kamikaze: Mission of Death
- S Thu/**Movie:** House Calls
  Fri,Mon/Aerobicize
  Tue/We'll Be Right Back

2:10
- 5 Popeye & Friends

2:15
- S Wed/Aerobicize

2:30
- 2 Capitol
- 11 Krofft Superstars
- H Fri/**Movie:** Legend of the Wild
  Tue/**Movie:** The Jazz Singer
- S Wed/Jamboree in the Hills II
  Fri/**Movie:** Any Which Way You Can
  Mon/Athena

3:00
- 2 Guiding Light
- 4 Fantasy
- 5 World's Greatest Cartoon Show
- 7 General Hospital
- 9 Bonanza
- 11 Tom and Jerry
- H Wed/**Movie:** Spirit of the Wind
  Thu/**Movie:** The Adventures of the Wilderness Family
  Mon/**Movie:** House Calls
- S Thu/Fractured Flickers

3:30
- S Tue/Jenny Koo Koo

4:00
- 2 Barnaby Jones
- 4 Romance Theatre
- 7 Edge of Night
- 9 Soap World
- 11 Scooby Doo
- 13 Sesame Street
- S Wed/Fractured Flickers
  Thu/Mark Twain Theatre
  Tue/**Movie:** Black Beauty

4:30
- 4 More Real People
- 5 What's Happening
- 7 People's Court
- 9 Wed/**Movie:** The Hunted (1974). Lee Remick, Michael Hinz. Chase adventure.
  Thu/**Movie:** Those Magnificent Men in Their Flying Machines (1965). Stuart Whitman, Sarah Miles. Entertaining air race epic with great comic moments. Part I.
  Fri/**Movie:** Those Magnificent Men in Their Flying Machines (1965). Stuart Whitman, Sarah Miles. Part II. (See Thu, 4:30 p.m.).
  Mon/**Movie:** Psychic Killer (1976). Paul Burke, Jim Hutton. Grisly story of a mental patient with psychic powers out for revenge.
  Tue/**Movie:** The Cat Creature (1973). Meredith Baxter, Stuart Whitman. Not-bad horror story with lots of Egyptian hocus-pocus.
- 11 Pink Panther
- H Fri/Money Matters
  Tue/Wild Babies
- S Wed,Mon/The Crown of Bogg
  Fri/Three Tales Dark and Dangerous

5:00
- 2 4 7 News
- 5 Charlie's Angels
- 11 Little House on the Prairie
- 13 Mister Rogers' Neighborhood
- H Wed/Commodores in Concert
  Thu/**Movie:** Three Classic Tales in the Magic of Claymation
  Fri,Mon/**Movie:** Strange Creatures of the Night
- S Wed/**Movie:** Black Beauty
  Mon/Mark Twain Theatre

5:30
- 13 Electric Company
- H Tue/**Movie:** Who Has Seen the Wind
- S Thu/**Movie:** Improper Channels

Evening, Oct. 20-22 and 25-26

Wed., Oct. 20

6:00
- 2 4 7 News
- 5 Three's Company
- 9 Buck Rogers
- 11 Mork & Mindy
- 13 3-2-1 Contact
- 21 Here's to Your Health
- 31 Brooklyn College Presents
- H Wild Babies

6:30
- 5 WKRP in Cincinnati
- 7 News
- 11 Barney Miller
- 13 N.J. Nightly News
- 21 Quilting II
- 31 City Comment

6:45
- 31 News from City Hall

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 Soap
- 11 Jeffersons
- 13 Nightly Business Report
- 21 Over Easy
- 31 Righteous Apples
- H Stepping Out: The Debolts Grow Up
- S Bobby Vinton

7:30
- 2 Muppets
- 4 Family Feud
- 5 All in the Family
- 7 People's Court
- 9 Benny Hill
- 11 News
- 13 MacNeil/Lehrer
- 21 Everyday Cooking
- 31 Other Side of the River

8:00
- 2 Seven Brides for Seven Brothers
- 4 Real People
- 5 PM Magazine
- 7 Tales of the Gold Monkey
- 9 **Movie:** Some Like It Hot (1959). Marilyn Monroe, Jack Lemmon. Billy Wilder's classic, extraordinarily well-made comedy, with unforgettable moments.
- 11 **Movie:** Marriage on the Rocks (1965). Frank Sinatra, Deborah Kerr. So-so romantic comedy.
- 13 Live From Lincoln Center: New York City Opera: Madama Butterfly
- 21 All Creatures Great and Small
- H **Movie:** The Sea Wolves
- N **Movie:** The Witness
- S Bizarre 1
- W **Movie:** Fellini Satyricon

8:30
- 5 Carol Burnett
- S Jamboree in the Hills II

8:35
- 31 I Have a Dream

9:00
2 Alice
4 Facts of Life
5 Merv Show
7 **Movie:** The Main Event (1979). Barbra Streisand Ryan O'Neal. Bankrupt executive inherits a hapless boxer.
21 Forums for Long Island Congressional Candidates
31 Inside Story

9:30
2 Filthy Rich
4 Family Ties
21 Doctor in the House

10:00
2 Tucker's Witch
4 Quincy
5 11 News
7 Dynasty
9 Newark and Reality
21 To the Manor Born
31 Odyssey
H The Commodes in Concert
N **Movie:** Without Anesthesia
S **Movie:** Naughty Wives

10:15
W **Movie:** The Clowns

10:30
9 Apple Polishers
11 Metropolitan Report
21 Butterflies

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 League of Women Voters Congressional Leadership Debates
21 Inside Business Today
H **Movie:** Halloween II

11:30
2 Archie Bunker's Place
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S **Movie:** Body Heat

11:45
W **Movie:** 8½

12 MIDNIGHT
2 **Movie:** More Than Friends (1978). Rob Reiner, Penny Marshall.
7 Love Boat

12:15
N **Movie:** Melvin and Howard

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

12:35
H **Movie:** Green Ice

1:00
9 Psychic Phenomena

1:10
7 **Movie:** Mr. Hobbs Takes a Vacation (1962). James Stewart, Maureen O'Hara.

1:25
S Fifth of July

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** The Devil and Miss Jones (1941). Jean Arthur, Charles Coburn. The owner of a department store poses as an employee; entertaining comedy.
9 Joe Franklin
11 **Movie:** Donovan's Reef (1963). John Wayne, Lee Marvin. Family comedy on a South Sea island; not bad.

2:25
H **Movie:** Silence of the North

2:30
4 Uncle Floyd

2:55
H **Movie:** The Blue Lagoon

3:00
4 Mary Tyler Moore
9 **Movie:** The Redhead and the Cowboy (1950). Glenn Ford, Rhonda Fleming. Civil War Western with action and romance.

3:25
7 News

3:30
4 Here's Lucy

3:40
S **Movie:** Naughty Wives

4:00
11 Best of Groucho
Special: Kamikaze: Mission of Death

4:13
5 Love American Style.

4:30
11 Abbott and Costello
H **Movie:** The Sea Wolves

5:00
11 Biography
S Bizarre 1

5:30
9 Morning Stretch
11 Black Conversations
S Fractured Flickers

Thu., Oct. 21

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 N.Y.U. Broadcast Lab

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment
H Yesteryear

6:45
31 News from City Hall

6:55
21 *National Geographic*

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Shades
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** Loving (1970). George Segal, Eva Marie Saint. Great contemporary drama, directed by Irvin Kershner, about a freelance artist.
11 Top of the Hill
13 Fawlty Towers
21 Long Island Speak-Out
31 Say Brother
N **Movie:** Charles et Lucie
S **Movie:** The Formula
W **Movie:** Heart Beeps

8:30
5 Carol Burnett
7 Star of the Family
31 Afro-American Perspective
H **Movie:** Islands in the Stream

8:35
13 Sneak Previews

9:00
2 Simon & Simon
4 Cheers
5 Merv Show
7 Too Close for Comfort
21 *Sneak Previews*
31 Humanities Through the Arts

9:05
13 **Movie:** All at Sea (1958). Alec Guinness, Irene Brown.

9:30
4 Taxi
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
W History of World Series

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
21 Previn and the Pittsburgh
31 Japan: Living/Changing Tradition
N **Movie:** Let's Make a Dirty Movie
S Romance

10:15
H Catch a Rising Star's 10th Anniversary

10:30
9 Nine on N.J.
11 Metropolitan Report
31 It's Everybody's Business
S **Movie:** Nijinsky
W Beyond the Door II

10:35
13 Marathon Woman, Miki Gorman

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
21 Inside Washington
31 Focus on Society

11:05
13 Masterpiece Theatre: To Serve Them All My Days

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Latenight
31 American Story

11:45
H **Movie:** First Monday in October

12 MIDNIGHT
7 Vegas
9 Pitfall
21 Latenight
N **Movie:** Passe Ton Bac D'Abord
W **Movie:** Private Lessons

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked for It
11 Star Trek

12:40
2 McCloud
S **Movie:** House Calls

1:00
9 Psychic Phenomena

1:10
7 **Movie:** Good Day for a Hanging (1959). Fred MacMurray, Robert Vaughn.

1:25
H **Movie:** One on One

1:30
4 11 News
5 Hogan's Heroes

2:00
5 **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne. Family melodrama, nicely done.
9 Joe Franklin
11 **Movie:** Crack in the World (1965). Dana Andrews, Janette Scott. Interesting sci-fi; enjoyable kitsch.

2:20
S **Movie:** American Gigolo

2:30
4 Uncle Floyd

2:50
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Thunder in the Sun (1959). Susan Hayward, Jeff Chandler. French Basque pioneers on the way to California.

3:05
H Inside the NFL

3:30
4 Here's Lucy

4:00
4 News
11 Best of Groucho

4:05
H **Movie:** Islands in the Stream

4:20
S **Movie:** Alice Sweet Alice

4:30
11 Abbott and Costello

4:34
5 Love American Style

5:00
11 Focus: New Jersey

5:30
9 Morning Stretch
11 Open Mind

Fri., Oct. 22

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 *Are You Listening*
H Wild Babies
S Sunday in N.Y.

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Inside the NFL

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Rhythm and Blues Review

8:00
2 Dukes of Hazzard
4 Powers of Matthew Starr
5 PM Magazine
7 To be announced
9 **Movie:** Stopover Tokyo (1957). Robert Wagner, Joan Collins. So-so espionage drama.
11 Top of the Hill
13 Washington Week in Review
21 Take Care of Yourself
H **Movie:** Arthur
N **Movie:** In a Year of 13 Moons
S Faerie Tale Theatre
W **Movie:** Arthur

8:30
5 Carol Burnett
13 Wall $treet Week
21 Wild America

8:40
31 Black and Tan Fantasy

9:00
2 Dallas
4 Knight Rider
5 Merv Show
13 Body in Question
21 **Movie:** Victory (1940). Fredric March, Betty Field.
31 Odyssey
S **Movie:** Any Which Way You Can

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
9 Latin New York
13 Great Performances: Marie Curie
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie:** The Jazz Singer
W **Movie:** Zorro the Gay Blade

10:10
N **Movie:** Beau Pere

10:30
9 New York Report
11 Metropolitan Report
21 Placido Domingo! The Tenor, The Teacher

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Movie:** Artists and Models (1937). Jack Benny, Ida Lupino.
21 Long Island Week in Review
S **Movie:** Body and Soul.

11:30
2 **Movie:** Who Is Killing the Great Chefs of Europe? (1978). George Segal, Jacqueline Bisset.
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
W **Movie:** Adultress.

12 MIDNIGHT
7 Fridays
H **Movie:** Private Lessons.

12:15
N **Movie:** Wise Blood

12:30
4 *SCTV Network*
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:50
S **Movie:** Tattoo

1:00
9 Psychic Phenomena

1:30
5 America's Top Ten
11 News
7 **Movie:** The Spell (1977). Lee Grant, James Olson.
H **Movie:** The Blue Lagoon.
W **Movie:** Circle of Two.

2:00
2 **Movie:** Night Watch (1973). Elizabeth Taylor, Laurence Harvey.
4 News
5 Soul Train
9 Joe Franklin
11 Best of the Midnight Special

2:35
S What's Up America!

2:40
H Catch a Rising Star's 10th Anniversary

3:00
4 Uncle Floyd
5 **Movie:** When the Legends Die (1972). Richard Widmark, Frederic Forrest. An Indian orphan rides the rodeo circuit.
9 **Movie:** Eagle and the Hawk (1950). John Payne, Rhonda Fleming. All about the plot to make Maximillian emperor of Mexico.
11 **Movie:** Journey to the Seventh Planet (1962). John Agar, Greta Thyssen. So-so sci-fi adventure.

3:20
7 News

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

3:30
4 Mary Tyler Moore
H **Movie:** The Jazz Singer

3:35
S Emily

3:56
2 **Movie:** Pumping Iron (1977). Arnold Schwarzenneger.

4:00
4 Here's Lucy

4:30
11 Abbott and Costello

5:00
11 Best of Groucho

5:05
S Faerie Tale Theatre

5:30
11 Biography
H Stepping Out: The Debolts Grow Up

5:35
9 **Movie:** I Married a Monster From Outer Space (1958). Tom Tryon, Gloria Talbott. A young bride discovers that her husband is none other than. . .

Mon., Oct. 25

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Quilting II
31 City Comment
H **Movie:** The Cop and the Anthem
S Jamboree in the Hills II.

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Up and Coming
H Yesteryear. . . 1933

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Ron Ellington Trio

8:00
2 It's the Great Pumpkin, Charlie Brown
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 **Movie:** The Ghost and Mrs. Muir (1947). Rex Harrison, Gene Tierney. Great comedy-romance on which the TV series was based.
11 Smiley's People
13 Great Performances: The Charterhouse of Parma
21 Undersea World of Jacques Cousteau
31 Evening at Pops
H **Movie:** House Calls
N **Movie:** The Witness
S **Movie:** Salem's Lot: The Movie
W **Movie:** I Vitelloni

8:30
2 Here Come Garfield
5 Carol Burnett

9:00
2 M*A*S*H
4 **Movie:** Little Gloria - Happy at Last. Part II.
5 Merv Show
7 **Football**
13 Magic of Dance
21 Forums for Long Island Congressional Candidates
31 Body in Question

9:30
2 Newhart

10:00
2 Cagney & Lacey
5 11 News
9 Jennie
13 Six Great Ideas With Mortimer Adler and Bill Moyers
21 Light in the West: American Photography and the American Frontier
31 Mystery
H **Movie:** Body Heat
N **Movie:** Wise Blood
S **Movie:** Alice Sweet Alice
W **Movie:** 8½

10:30
11 Metropolitan Report
21 The Lesson

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Tony Brown's Journal

11:30
2 Trapper John, M.D.
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Screenwriters/Work Into Image
21 Latenight

11:45
S **Movie:** Improper Channels

12 **MIDNIGHT**
2 Columbo
7 News
13 Fawlty Towers
H **Movie:** Halloween II
S **Movie:** Body Heat
N **Movie:**Wolfen
W **Movie:** Fellini Satyricon

12:30
4 David Letterman
5 Mission Impossible
7 Nightline
9 You Asked For It
11 Star Trek

1:00
7 **Movie:** Damn the Defiant! (1962). Alec Guinness, Dirk Bogarde.
9 Psychic Phenomena

1:30
4 News
5 Hogan's Heroes
11 News

1:35
H **Movie:** La Cage Aux Folles

1:55
S **Movie:** Zoot Suit

2:00
2 Nightwatch
5 Best of Midday
9 Joe Franklin
11 **Movie:** You Came Along (1945). Robert Cummings, Lizabeth Scott.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
5 Off the Set
7 News
9 **Movie:** El Paso (1949). John Payne, Gail Russell. Weeding out the bad guys in the Old West.

3:15
H **Movie:** The Blue Lagoon

3:30
4 Here's Lucy
5 Black News

3:40
S **Movie:** Alice Sweet Alice.

4:00
5 Love American Style
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography

5:10
H Yesteryear. . . 1933

5:30
11 Focus: New Jersey
S Showtime's Hollywood

5:45
H Money Matters

Tue., Oct. 26

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 21 3-2-1 Contact
31 Women: NY Edition
S Three Guys Named Mike.

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Photo Show
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Here's Richard
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Take Care of Yourself
31 Tony Brown's Journal
H Money Matters
S Fifth of July

8:00
2 Bring 'Em Back Alive
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Movie:** The Man Who Shot Liberty Valence (1962). James Stewart, John Wayne. John Ford's brilliant, complex, exciting memory-fable about the taming of the West.
11 **Movie:** Spectre (1977). Robert Culp, Gig Young.
13 Nova
21 Nature
31 With Ossie and Ruby
H **Movie:** Death Valley
N **Movie:** Beau Pere
W **Movie:** Body Heat

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Detroit Black Journal

9:00
2 **TV Movie:** Not in Front of the Children (1982). Linda Gray, John Getz.
4 Gavilan
5 Merv Show
7 Three's Company
13 Mystery!
21 L.I. Congressional Candidates
31 Humanities Through the Arts

9:30
7 9 to 5
31 Understanding Human Behavior
H All Night Radio

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
13 Odyssey
21 Masterpiece Theatre: To Serve Them All My Days
31 Japan: Living/Changing Tradition
H Crystal Gayle in Concert
N **Movie:** Le Sex Shop
S Romance
W **Movie:** Kagemusha

10:30
9 Newark and Reality
11 Metropolitan Report
S Bizarre!

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 **Movie:** The Seventh Veil (1964). James Mason, Ann Todd, Herbert Lom.
21 Take Care of Yourself
31 Focus on Society
H **Movie:** Silence of the North
S **Movie:** The Formula

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Latenight
31 American Story

11:45
W **Movie:** Love, Lust and Ecstacy

12 **MIDNIGHT**
7 News
9 Pitfall
N **Movie:** Let's Make a Dirty Movie

12:15
2 Macmillan and Wife

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:35
H **Movie:** The Jazz Singer

1:00
7 **Movie:** In This House of Brede (1975). Diana Rigg. A sophisticated London widow decides to become a nun.
9 Psychic Phenomena
S **Movie:** Tattoo

1:30
4 11 News
5 Hogan's Heroes

2:00
2 Nightwatch
5 **Movie:** Overlords of the UFOs (1977). Documentary about unexplained outer-space phenomena.
9 Joe Franklin
11 **Movie:** The Rare Breed (1964). James Stewart, Maureen O'Hara.

2:30
4 Uncle Floyd

2:35
H **Movie:** Death Valley

2:45
S **Movie:** Any Which Way You Can

3:00
4 Mary Tyler Moore
7 News
9 **Movie:** The Far Horizons (1955). Charlton Heston, Fred MacMurray. The Lewis and Clark story, exploring the frontier.

3:30
4 Here's Lucy

3:59
5 Love American Style

4:00
4 News
11 Best of Groucho
S **Movie:** Zoot Suit

4:05
H **Movie:** Spirit of the Wind

4:30
11 Abbott and Costello

4:45
S We'll Be Right Back

5:00
11 Biography

5:30
11 Suburban Closeup

Weekend, Oct. 23-24

Sat., Oct. 23

6:00
2 Patchwork Family
5 Patterns For Living
11 Joya's Fun School

6:30
4 Rebop
5 Insight
7 News
11 Hot Fudge
H **Movie:** The Sea Wolves

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla

7:30
4 Infinity Factory
5 Popeye
7 Wildlife Adventure
9 Growing years
11 MGM Cartoons

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 Munsters
13 Sesame Street
31 Carrascolendas
S Jonathon Winters with Howard Cosell

8:30
2 Sylvester & Tweety
4 Shirt Tales
5 Laurel and Hardy Laughtoons
7 Pac Man
9 Apple Polishers
11 F-Troop
31 Villa Alegre
H **Movie:** Green Ice

9:00
4 Smurfs
5 Little Rascals
9 Nine on N.J.
11 Emergency!
13 Mister Rogers
21 Focus on Society
31 La Esquina
S Bobby Vinton

9:30
2 Bugs Bunny/Road Runner
5 Gilligan's Island
9 Davey and Goliath
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Mork and Mindy
9 Dr. Who
11 **Movie:** Monster Zero (1966). Nick Adams, Akira Takarada. Wonderfully cheap Japanese sci-fi horror with Godzilla, Rodan, and Monster Zero.
13 Nature
21 It's Everybody's Business
31 Sonrisas
S **Movie:** Arthur

10:30
2 Gilligan's Planet
4 Gary Coleman
31 Que Pasa U.S.A.?
H Video Jukebox

11:00
2 Pandamonium
4 Incredible Hulk and the Amazing Spider Man
7 Scooby & Scrappy Doo
9 All Star Wrestling
13 Understanding Human Behavior
21 American Story
31 Humanities Through the Arts
H Inside the NFL

11:30
2 Meatballs & Spaghetti
13 31 Understanding Human Behavior

12 NOON
2 Popeye and Olive
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Hardy Boys
11 Entertainment This Week
13 Presente
21 Square Foot Gardening
31 Understanding Human Behavior
H **Movie:** Spirit of the Wind
S **Movie:** House Calls

12:30
2 New Fat Albert
4 Flash Gordon
5 Portrait of a Legend
7 American Bandstand
13 This Old House

1:00
2 Blackstar
4 The Law Works
5 Big Valley
9 **Movie:** Killer on Board (1977). Claude Akins, Patty Duke Astin. Blah drama of a virus on a cruise ship.
11 At The Movies
13 Live From Lincoln Center: New York City Opera: Madama Butterfly
21 Victory Garden
31 Japan: Living/Changing Tradition
W **Movie:** Memory of Us

1:30
2 Children's Film Festival
4 Weekly Magazine
7 Sha Na Na
11 Hee Haw
21 Long Island Week in Review

2:00
2 To be announced
4 Pop Goes The Country
5 6 Million $ Man
7 To be announced
21 Long Island Sports
31 It's Everybody's Business
H **Movie:** House Calls
S The Little Hut

2:30
4 **Movie:** The Courage of Black Beauty (1957). John Crawford, Diane Brewster.
11 The Prince and the Pauper
H Camelot

3:00
5 **Movie:** Stoner. George Lazenby, Angela Mao. Martial arts action.
9 **Movie:** The Bedford Incident (1965). Richard Widmark, Sidney Poitier. Cold War action in the North Atlantic.
11 Tom and Jerry
31 Focus on Society
W **Movie:** Never Never Land

3:30
11 Pink Panther

4:00
2 Sports Saturday
4 Sportsworld
11 White Shadow
13 Nova.
21 Supersoccer
31 American Story
H Portrait of a Rebel: Margaret Sanger
S Jonathon Winters with Howard Cosell

4:30
S Laff-A-Thon
W **Movie:** Kagemusha

5:00
5 Mission: Impossible
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 This Old House
S Bobby Vinton.

5:30
4 NFL Week in Review
13 Open Mind
31 Lawmakers

6:00
4 News
5 Starsky & Hutch
9 Racing from Belmont
11 Star Trek
13 Lawmakers
21 Sneak Previews
31 Searchings
H **Movie:** Green Ice
S **Movie:** House Calls

6:30
2 4 News
9 In Search of
13 Mainstream
21 Guitar With Frederick Noad
31 European Television

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 In the Running
11 Solid Gold
13 Agronsky and Co.
21 Inside Albany
31 Gospel Train
W **Movie:** First Monday in October

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** High Noon (1952). Gary Cooper, Grace Kelly. Fred Zinnemann's stylish Western about a brave man in a world of cowards.
7 T.J. Hooker
9 **Movie:** The Counterfeit Traitor (1962). William Holden, High Griffith. Excellent espionage drama.
13 Commanders
21 Jacques Cousteau
31 Sarah Vaughan in Concert
H Crystal Gayle in Concert
N **Movie:** Return of Bruce
S Gallagher

8:30
4 Silver Spoons
11 **Movie:** Night People (1954). Gregory Peck, Broderick Crawford. Decent espionage action.

9:00
2 **Movie:** Blazing Saddles (1974). Gene Wilder, Madeline Kahn.
4 Gimme A Break
7 Love Boat
13 Mountbatten: A Man for the Century
21 Great Performances: New York City Opera: Madama Butterfly
31 N.Y.U. Broadcast Lab
H **Movie:** Tattoo
S **Movie:** Arthur

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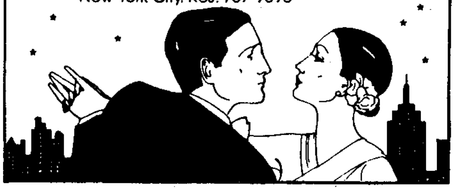

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TELEVISION

9:30
4 Love, Sidney
31 Women: N.Y. Edition
W **Movie:** Nightingale Song

10:00
4 Devlin Connection
5 News
7 Fantasy Island
13 **Movie:** The Seventh Veil (see Tue, 11 p.m.).
31 League of Women Voters
N **Movie:** The Boogey Man

10:30
5 Black News
11 News

11:00
2 4 7 News
5 M*A*S*H
11 Laugh Trax
H **Movie:** House Calls
S Bizarre

11:15
7 News

11:30
4 Saturday Night Live
5 **Movie:** Hang 'em High (1968). Clint Eastwood, Inger Stevens. Well-done Western about an attempted lynching and the victim's revenge.
9 Harness Racing From Roosevelt
S **Movie:** Beyond Evil
W **Movie:** Lunch Wagon

11:45
2 Sportspeople
7 **Movie:** Walking Tall - Part II (1975). Bo Svenson, Richard Jaeckel.

12 MIDNIGHT
2 **Movie:** El Dorado (1967). John Wayne, Robert Mitchum
9 Championship Wrestling
11 Best of the Midnight Special
N **Movie:** Return of Bruce

12:40
H **Movie:** The Sea Wolves.

1:00
4 Uncle Floyd
9 **Movie:** The Witch (1975). Richard Johnson, Rosanna Schiaffino. Black magic secrets.
11 News
W **Movie:** Opening Day Madness

1:10
S **Movie:** The First Monday in October

1:30
11 Twilight Zone

1:50
5 **Movie:** The Only Game in Town (1968). Warren Beatty, Elizabeth Taylor. Star-caliber performances in this Las Vegas romance.
7 **Movie:** Big Rose (1974). Shelley Winters, Michael Constantine.

2:00
4 An Evening at the Improv
11 Solid Gold
21 Washington Week in Review

2:35
2 News

2:40
H **Movie:** Green Ice

2:42
2 **Movie:** Aloha Means Goodbye (1974). Sally Struthers, James Franciscus.

2:50
S **Movie:** Phobia

3:00
4 Mary Tyler Moore
9 **Movie:** Atomic City (1952). Gene Barry, Milburn Stone. Decent Cold War espionage kidnapping drama.
11 **Movie:** Don't Drink the Water (1969). Jackie Gleason, Estelle Parsons. Unsuccessful adaptation of Woody Allen's stage comedy.

3:25
7 News

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:25
S Gallagher

4:30
11 Abbott and Costello
H **Movie:** Tattoo

4:35
2 **Movie:** A Talent for Loving (1969). Richard Widmark, Cesar Romero.

5:00
11 Biography

5:25
S Bobby Vinton

5:30
11 Christopher Closeup

Sun., Oct. 24

6:00
5 Mormon Conference
9 Straight Talk
11 Dick Van Dyke

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth
H **Movie:** The Private Eyes
S Shogun Warriors

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Newark and Reality
11 Dr. Snuggles
13 Sesame Street
H **Movie:** One on One

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
S Three Tales Dark and Dangerous

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Electric Co.

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1 Contact
21 Sesame Street
H The Commodores in Concert
S **Movie:** Improper Channels.

10:30
2 Public Hearing
4 Visiones
7 New York City Marathon
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 News 4orum
5 **Movie:** Tarzan Finds a Son (1939). Johnny Weissmuller, Maureen O'Sullivan. Tarzan discovers a baby boy, a plane crash survivor.
9 Make Peace With Nature
11 Three Stooges
13 Global Report
21 Football: Syracuse vs. Penn State
H **Movie:** Silence of the North

11:30
2 Face the Nation
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet Captain Kidd (1952). Bud Abbott, Lou Costello. Not the best A & C.

12 NOON
2 Ch. 2 the People.
4 Meet the Press
9 Robert Schuller
S We'll Be Right Back

12:30
2 NFL Today
4 To be announced
H **Movie:** The Adventures of the Wilderness Family

12:45
5 **Movie:** The Count of Monte Cristo (1975). Richard Chamberlain, Louis Jourdan. Not-bad remake of the famous Dumas adventure-romance.

1:00
2 Famous Classic Tales
9 **Movie:** The Legend of Sleepy Hollow (1979). Jeff Goldblum, Dick Butkus. A version of Washington Irving's famous gothic tale.
11 **Movie:** Papa's Delicate Condition (1965). Jackie Gleason, Glynis Johns. Turn-of-the-century family comedy.
13 Shakespeare Plays: King Lear
21 Square Foot Gardening

1:30
7 This Week With David Brinkley
21 Square Foot Gardening
S Showtime Short Picks

2:00
2 **Movie:** The Affair (1973). Natalie Wood, Robert Wagner.
7 Eyewitness News Conference
S Sunday in N.Y.
W **Movie:** Devil's Den

2:30
7 To be announced.
21 Wall Street Week
H **Movie:** Summer Solstice

3:00
5 **Movie:** The Brotherhood (1969). Kirk Douglas, Alex Cord. Recommended, well-acted crime family drama, pre-*Godfather*.
7 **Movie:** Gengis Kahn (1965). Omar Sharif, James Mason.
9 **Movie:** Koroshi (1967). Patrick McGoohan, Yoko Tani. Intriguing espionage drama from the *Secret Agent* series.
11 **Movie:** Adventures of the Queen (1975). Robert Stack, Ralph Bellamy. Silly luxury cruise-ship melodrama.
21 Supersoccer

3:30
2 NFL Today
H **Movie:** One on One

4:00
2 To be announced
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
S **Movie:** Improper Channels

4:30
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Kojak
7 Halloween Special
9 Those Amazing Animals
11 **Movie:** Harry and Tonto (1974). Art Carney, Ellen Burstyn. Paul Mazursky's bittersweet journey of an old man across the U.S.A.; Carney is terrific.
13 U.S. Chronicle
31 Money Makers

5:30
13 Firing Line
21 Six-Gun Heroes
31 European Journal
H The Commodores in Concert

6:00
4 7 News
5 **Movie:** Dallas Cowboy Cheerleaders (1979). Jane Seymour, Bert Convy. Behind the scenes story.
9 Battlestar Galactica
31 All about TV
S **Movie:** Spirit of the Wind
W **Movie:** Spaceketeers

6:30
4 7 News
13 War and Peace
21 TV Quarterbacks
31 Searchings
H **Movie:** The Private Eyes

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Madame's Place
21 Inside Albany
31 Rebop

7:30
11 Entertainment This Week
13 Sea Power
21 Just Coffee, Toast and John Darling
31 Sepia Cinderella

8:00
2 Archie Bunker's Place
4 CHiPS
5 PM Magazine
7 Matt Houston
9 Greatest Sports Legends
13 Nature
21 Mystery
H The Rainmaker
N **Movie:** Shoot
S **Movie:** All Night Long
W Joel Grey

8:30
2 Gloria
5 People for the American Way
9 **Hockey:** Islander vs. Chicago
11 Lawrence Welk
31 St. Louis Blues

9:00
2 Jeffersons
4 **TV Movie:** Little Gloria-Happy at Last (1982). Angela Lansbury, Maureen Stapleton.
5 **Special:** Hawaii Revisited. Author James Michener returns to this small island chain and explores the places he knew many years ago.
7 To be announced
13 Masterpiece Theatre: To Serve Them All My Days
21 **Movie:** The Great Baggo (1929)
31 Evening at Pops
W **Movie:** Heat Beeps

9:30
2 One Day at a Time
11 Wall Street Journal Report
S **Movie:** Halloween II

10:00
2 Trapper John, M.D.
5 11 News
13 UN Day Concert 1982
31 Crisis to Crisis
N **Movie:** In a Year of 13 Moons

10:15
H **Movie:** Private Lessons

10:30
5 Sports Extra
11 From The Editor's Desk
13 Doctor in the House
W **Movie:** Texas Lightning

11:00
2 4 7 News
5 Last Word
11 At the Movies

11:15
2 7 News

11:30
9 Barry Farber
11 Weekend Sports Wrap-Up

11:45
2 Sports Update
4 **TV Movie:** Mrs. R's Daughter (1979). Cloris Leachman, Season Hubley.
7 Sports Special
H Catch a Rising Star's 10th Anniversary

11:50
S Fifth of July

12 MIDNIGHT
2 **Movie:** The Deadliest Season (1977). Michael Moriarty, Kevin Conway.
5 David Susskind
7 **Movie:** The Take (1974). Billy Dee Williams, Eddie Albert.
11 Streets of San Francisco
13 Matinee at the Bijou
W History of World Series

12:15
N **Movie:** Shoot

12:30
5 To be announced
9 **Movie:** Here Come the Girls (1953). Bob Hope, Tony Martin. Hope is a chorus boy in the usual comic bits.

1:00
7 **Movie:** Goodnight, My Love (1972). Richard Boone, Barbara Bain.
11 News

1:15
H **Movie:** One on One

1:20
S **Movie:** Private Lessons

1:30
11 Twilight Zone

1:45
4 Mary Tyler Moore
H **Movie:** Body Heat

2:00
11 It's Your Business

2:15
4 Positively Black

2:30
7 **Movie:** Flight to Tangier (1953). Joan Fontaine, Jack Palance.
11 Notre Dame Football

2:45
4 First Estate

2:50
S **Movie:** Naughty Wives

2:55
H The Rainmaker

3:15
4 News

3:30
11 Dick Van Dyke

4:00
11 Best of Groucho

4:10
S **Movie:** All Night Long

4:30
11 Abbott and Costello

5:00
11 Biography

5:10
H The Commodores in Concert

5: 40
S Showtime Short Picks

RADIO HIGHLIGHTS

Wed., Oct. 20

2:06/WQXR-AM/FM—Balakirev: Sym #1 in C.

3:00/WNCN—Bartok: Divertimento for String Orch (Ormandy).

WNYC—Beeson: Piano Sonata.

4:00/WNCN—Berlioz: Symphonie funebre et triomphale, Op. 15 (Davis).

5:00/WNCN—Bliss: Clarinet Qnt (Kireilis, Lamont String Qt).

5:06/WQXR-AM/FM—Liszt: Rakoczy March.

6:00/WNCN—E. Purcell: Passing By (McCormack).

6:30/WNYC—Ives: Violin Sonata #4 (Zukofsky, Kalish).

7:00/WNCN—Ives: Abide With Me (Fischer-Dieskau, Ponti).

8:00/WNCN—Puccini: Madama Butterfly (Haddon, Hadley, Titus, Christin/Keene). Live from Lincoln Center; Simulcast with WNET/13.

WNYC—Bernstein: On the Waterfront: Symphonic Suite (Bernstein).

8:06/WQXR-AM/FM—Haydn: Sym #95 in c.

11:00/WNCN—Beethoven: Marches, Op. 45 (Kann, Marciano).

WNYC—Gottschalk: Pasquinade (Pennario).

Thu., Oct. 21

2:06/WQXR-AM/FM—Respighi: Three Botticelli Pictures: The Birth of Venus.

3:00/WNCN—Debussy: Etudes, Book 1: #4-6 (Bonaventura).

WNYC—Flynn: Wound.

4:00/WNCN—Rodrigo: Tonadilla (E. Abreu, S. Abreu).

5:00/WNCN—Liszt: Elegy #2 (Fiorentino).

5:06/WQXR-AM/FM—Donizetti: L'Assedio di Calais: Ballet Music.

6:00/WNCN—Paganini: Violin Cto (Campoli/Gamba).

6:30/WNYC—Copland: Billy the Kid: Ballet Suite (Bernstein).

7:00/WNCN—Mahler: Des Knaben Wunderhorn: 4 Songs (Minton/Solti).

8:00/WNCN—Mozart: Piano Qt in E-Flat (Ayo, Ghedin, Altobelli, Bruno).

8:06/WQXR-AM/FM—Boccherini: Sym #5 in B-Flat, Op. 12.

9:30/WNCN—Purcell: Gordian Knot Untied: Incidental Music (Leppard).

11:00/WNCN—Ibert: Harp Trio (Laskine, Quatuor Via Nova).

WNYC—Fischer: Suite #1 "Clio" (Roberts).

Fri., Oct. 22

2:06/WQXR-AM/FM—Debussy: Images for Orch: Iberia.

3:00/WNCN—Paganini: Qt #7 in E (West German Chamber Virtuosi).

WNYC—Late Music of Franz Liszt, with pianist Loretta Goldberg.

5:00/WNCN—Schumann: Carnival, Op. 9 (Gieseking).

5:06/WQXR-AM/FM—Shostakovich: Ballet Suite #2: Finale.

7:00/WNCN—Liszt: Ideals (Haitink).

7:30/WNYC—Verdi: Nabucco (Manuguerra, O. Stapp, Greet, Plishka, Quittmeyer/Adler).

8:00/WNCN—Soler: Harpsichord Qnt #3 in G (Mo. Cervera, Wachsmuth, Vauquet, Ma. Cervera, Jaccottet).

8:06/WQXR-AM/FM—Bartok: Violin Cto #2.

9:06/WQXR-AM/FM—Dvorak: Sym #8 in G, Op. 88 (Firkusny/Kubelik).

10:00/WNCN—Liadov: The Enchanted Lake, Op. 62 (Zinman).

11:00/WNCN—Saint-Georges: Qt #1 in C (Molard String Qt).

WNYC—Glass: Glassworks.

Sat., Oct. 23

10:00 a.m./WNCN—Granados: Spanish Dances, #1-6 (de Larrocha).

WNYC—Dietrich Fischer-Dieskau, featured artist.

10:06 a.m./WQXR-AM/FM—Bizet: Sym in C.

12:00/WNCN—Franck: Piano Qnt in f (Blet, Juilliard String Qt).

WNYC—Mendelssohn: Sym #4 in A, Op. 90 "Italian" (Gelber/Marriner).

12:06/WQXR-AM/FM—Telemann: Oboe & Harpsichord Sonata in E-Flat.

1:00/WNCN—Hanson: Serenade for Flute, Harp & Strings (Kohian & Zinman).

3:00/WNYC—Works by **Mozart, Veracini & Bach**, including Brandenburg Ctos #3 & #5 (Party, Schroder, Solum).

4:00/WNCN—Beethoven: Piano Sonata #32 in c, Op. 111 (Pogorelich).

5:00/WNCN—Saint-Saens: Havanaise, Op. 83 (Menuhin/Goossens).

5:06/WQXR-AM/FM—Vaughan Williams: The England of Elizabeth: Explorer.

6:30/WQXR-AM/FM—Schumann: Fantasy Pieces for Piano, Violin & Violoncello, Op. 88.

7:00/WNCN—Szymanowski: Songs (Woytowica/Rowicki).

8:06/WQXR-AM/FM—Chopin: Cello & Piano Sonata in g, Op. 65.

9:00/WNCN—Rameau: Les Sauvages; Le Rappel des oiseaux; Les Cyclopes (Veyron-Lacroix).

9:06/WQXR-AM/FM—Brahms: Sym #4 (Schub/Levi).

11:00/WNYC—Music for Amplified Keyboard Instruments.

Sun., Oct. 24

10:00 a.m./WNCN—Mertz: Fantasie hongroise, Op. 65 (Artzt).

WNYC—Great Musical Collaborations: Serkin & Busch.

10:06 a.m./WQXR-AM/FM—Boccherini: Qnt in e, Op. 50.

12:00/WNCN—Mozart: Serenade #12 in c (New York Philomusica Winds).

1:00/WNCN—R. Strauss: Also sprach Zarathustra, Op. 30 (Solti).

3:06/WQXR-AM/FM—Stravinsky: Suite #1 & #2 for Small Orch (Achucarro, Rex/Mehta).

5:00/WNCN—Liszt: Transcendental Etude #3 in F "Paysage" (Arrau).

5:06/WQXR-AM/FM—Sir Peter Pears, tenor; William Warfield, bass-baritone.

6:00/WNCN—Bizet: Agnus Dei (Pavarotti/Adler).

WNYC—Bartok: String Qt #3 (Harada, Nickrenz, Lesser, Lipkin, Thibaudet, Emerson String Qt).

7:00/WNCN—Mozart: Zaide (Mathis, Schreier, Wixell/Klee).

7:06/WQXR-AM/FM—Bernstein: Facsimile.

8:00/WNYC—Haydn: Sym #88 in G (Previn).

8:06/WQXR-AM/FM—Seventh Annual Richard Tucker Memorial Concert, Live From Carnegie Hall.

9:00/WNCN—Verdi: Il Corsaro (Caballe, Norman/Gardelli).

10:00/WNYC—U.N. Day Concert. **Tower:** Sequoia (Mehta), premiere. Simulcast with WNET/13.

11:30/WNYC—Mendelssohn: Qnt in B-Flat, Op. 87 (F. Cohen, Kang, I. Kavafian, Phillips, Ohyama, Walther, Eddy, Rosen, Schachter, Schub).

Mon., Oct. 25

2:06/WQXR-AM/FM—Khatchaturian: Piano Cto in D-Flat.

3:00/WNCN—Luening: Prelude on a Hymn Tune by William Billings (Dixon).

4:00/WNCN—Vivaldi: Cto for Organ, Violin & Strings in c (Alain/Scimone).

5:00/WNCN—Bach: Brandenburg Cto #5 in D (Casals).

5:06/WQXR-AM/FM—Verdi: Otello: Ballet Music.

6:00/WNCN—G. Gould: So You Want to Write a Fugue (Benson-Guy, Darian, Bressler, Gramm/Golschmann).

6:30/WNYC—Bizet: Sym in C "Roma" (Rohan).

7:00/WNCN—Strauss: Die Fledermaus Quadrille, Op. 363 (Boskovsky).

8:00/WNCN—Falla: Sernata Andaluza (Richard).

WNYC—Sibelius: Karelia Suite (Kord).

9:00/WNCN—Lully: Suite de pieces (Cherkassky). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Stravinsky: Capriccio for Piano & Orch (Schub/Wakasugi).

11:00/ WNYC—Leclair: Flute Sonata in b (Larde, Dreyfus).

Tue., Oct. 26

2:06/WQXR-AM/FM—Wagner: Die Walkure: Magic Fire Music.

3:00/WNCN—Gaubert: Sonata (Wincenc, Schiff).

WNYC—Music by Hanns Eisler.

4:00/WNCN—Schubert: Piano Qnt in A, Op. 114 "Trout" (R. Serkin, Marlboro Group).

5:06/WQXR-AM/FM—Dohnanyi: Pierrette's Veil: Wedding Waltz.

6:00/WNCN—Khachaturian: Battle of Stalingrad: Suite from Film Music (Khachaturian).

6:30/WNYC—Copland: 4 Piano Blues (Jacobs).

7:00/WNCN—Scarlatti: Keyboard Sonata #28 (de Larrocha).

8:00/WNCN—Rossini: Tarantella; **Morel:** Latin Impressions (Morel). Live from WNCN's performance studio.

WNYC—Verdi: I Vespri siciliani: Ballet Music (Almeida).

8:06/WQXR-AM/FM—Schubert: Sym #5 in B-Flat.

9:30/WNCN—Corelli: Cto Grosso in g, Op. 6, #8 "Christmas" (Gracis).

11:00/WNCN—Pleyel: Flute & Piano Sonata #2 (Hoover, Lincoln).

WNYC—D. Scarlatti: Sonatas (Sgrizzi).

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. *noon*-4. D daily 5-*midnight*. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped *codfish balls, roast loin of pork, beef pot-roast, home* baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, *fresh fish,* spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

***PER BACCO!*—140 East 27th St.,** 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-*midnight*, Fri.-Sat. *to* 1 *a.m.* Br Sat.-Sun. *noon*-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. *Dress opt. American-Continental.* Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagne verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs; mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Outdoor café. **(I)** AE, DC, MC, V.

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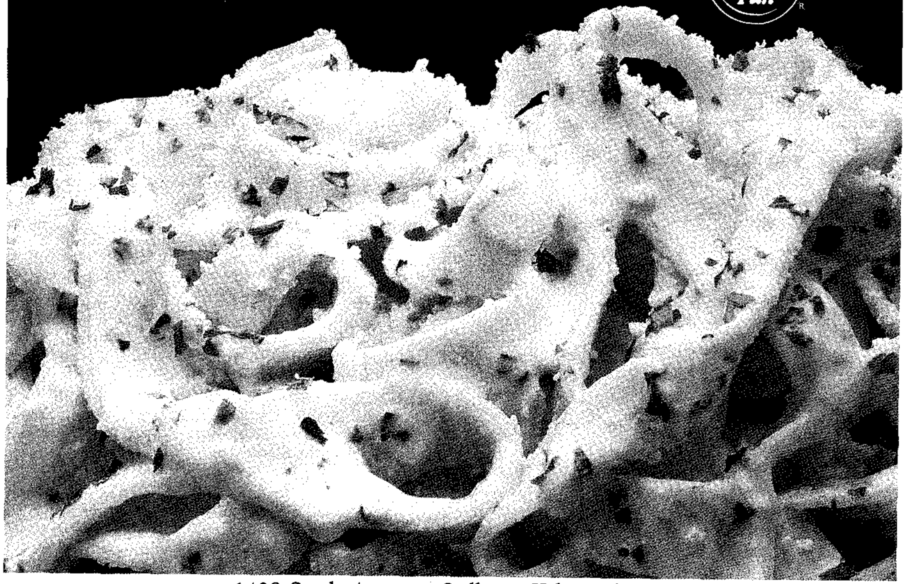

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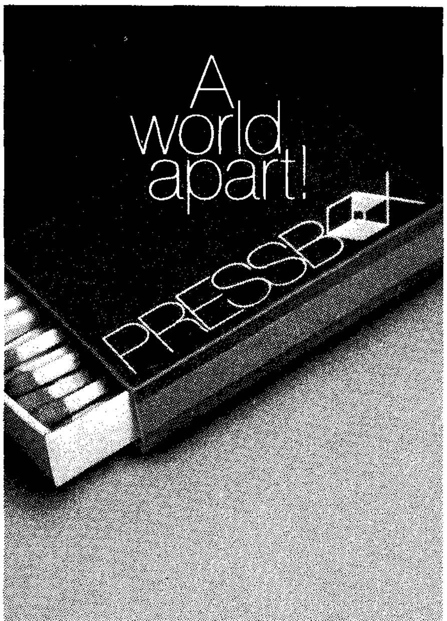

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RESTAURANT DIRECTORY

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. French-English-Continental. Spcls: Keens mutton chop, yankee pot roast, rib eye steak with an oyster blanket, shrimp with saffron mussels. Res. nec. L Mon.-Fri. 11:45-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L

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daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver with raspberries & grapes, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri. noon-4 a.m., Sat.-Sun. from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

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LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. *Spcls:* mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D. **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. *noon*-3:30. D *daily* 5-*midnight*. Gypsy *orchestra* nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 *a.m.* Ent. Tues.-Sat. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St. Jacques, quiche. Open Mon.-Fri. 11:30 a.m.-11:30 p.m. Br Sat.-Sun. 11:30-4:30 D Sat.-Sun. 4:30-11:30. Private parties for 50. Complete L & D. **(I)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

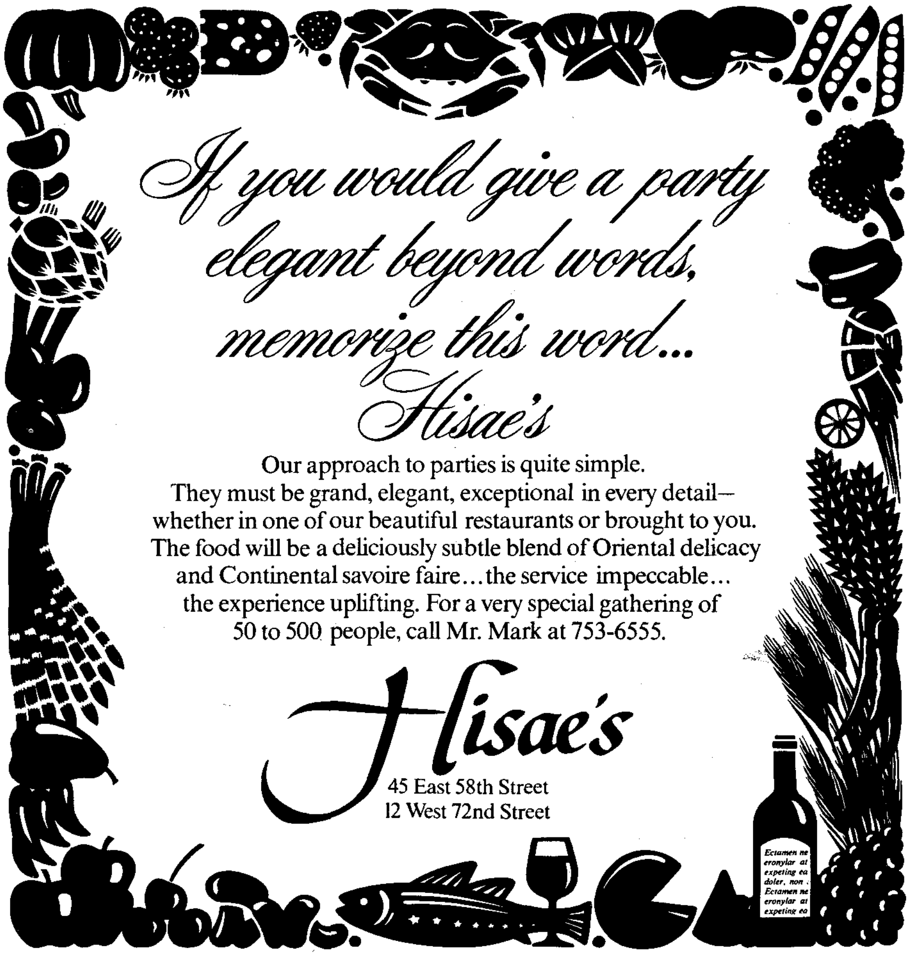
KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.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At Georges Rey

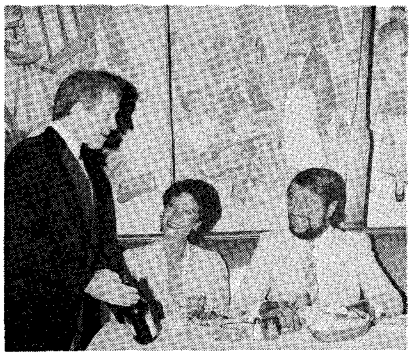
Photo by Sylvie Cogranne

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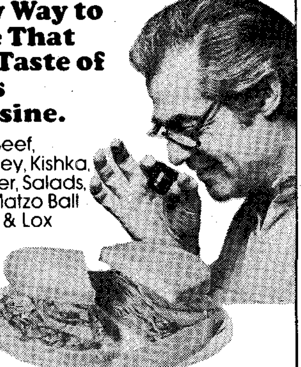

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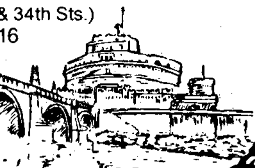

RESTAURANT DIRECTORY

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for danc-

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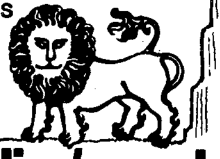

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ing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

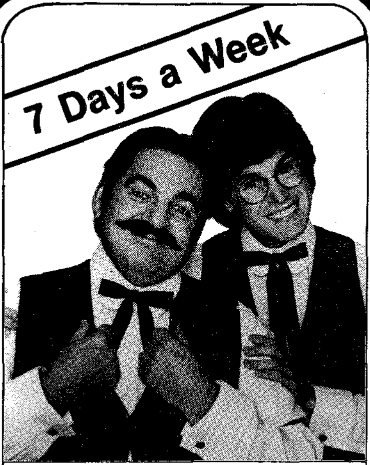
ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Br Sun. noon-4. Private parties. Closed Mon. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop.



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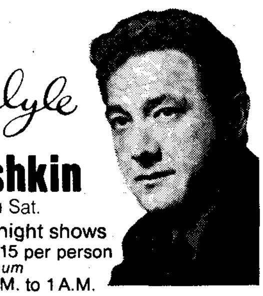

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CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pear in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. *American. Spcls: hamburgers,* salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. *Casual. American-Continental. Spcls:* grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat. noon-4, Sun. from 9:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. *Szechuan-Cantonese.* Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. American-Vegetarian. Spcls: ratatouille, chutney chicken, spinach & mushroom roulade. Res. sug. L daily 11-5. D daily 5-11. Private *parties for 60.* **(I)** AE, MC, V.

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BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail

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PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1, D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

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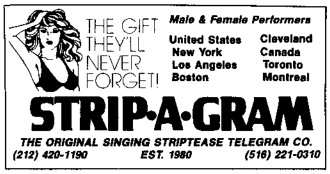

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Irma You Really Are NUMBER 1. I Love You The Most. HAPPY ANNIVERSARY! Gary.

Sharon HAPPY BIRTHDAY. 27 Will Be A Great Year. Love, John.

Ingrid- You mean more to me than you'll ever know, HAPPY BIRTHDAY, Skip.

Happy Birthday, Bess. You is my woman forever. Love, Porgy.

RLS - Best Birthday-- Thanks For Coming! To Denver With LOVE. SDG.

DO— Love is friendship that has caught fire - I smell smoke- CL

Happy Birthday, Merle of South Orange. We'll miss you in St. Moritz. Love, the Good Daughter and the Bum your sister married.

Alan Love, Happy Birthday. I love ya, Daphanie Snodgrass.

Happy Birthday Chris To Our Favorite Grandpa! From All Those That Love You.

Joanie -- You are the sunshine of my life. Love, Bill.

E.T. - Send Don Home... He Needs To Clean His Room. J.J.

To the non-complaining one — I love you (even if you don't love to dance)

Dear Chet — Happy Brithday! I Love You the Most. Love, Pat.

Danny — You drive me wild! I can't wait two months. Steph

Ninna, Max & Jon — I love you - Mom

Dear Janet: To the best sister a girl could have. "I love you." E.T. (Patty)

Ali... Happy Nunber 10! Love-- Carrie, Mom & Dad.

To Louise M. Better known as LULU, You are overdue for a visit to New York!

Mary And Jefro- Good luck in your new house. Sorry I can't be there for the house warming party. MR.

Mike And Teresa Hey There. Thought I'd Put In A Little Message To You Two. Hope Everything Is Fine. Take Care, Mike.

Scruff - I like it, but can't wait to see what H of A says.

To Carol C. From all your friends at New York. London will never be the same!!

To Bob R. Contrary to popular belief, You are good looking and do know good Wine. Love Little H.

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STRICTLY PERSONALS is a weekly feature. All ads accepted at the discretion of the publisher. No last names will be published.

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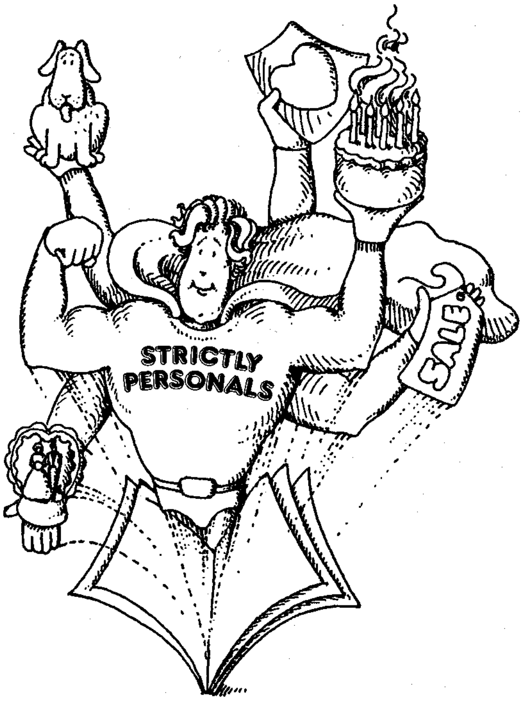

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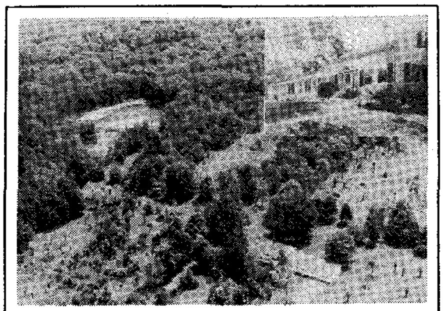

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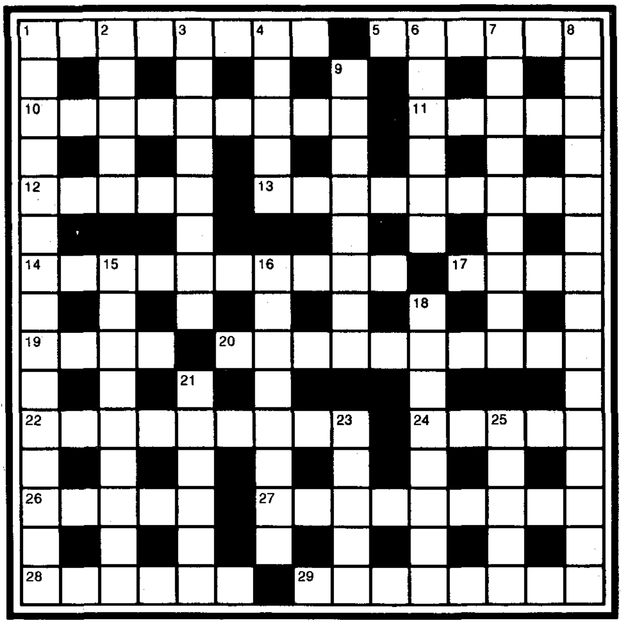
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Do they worry about producing cross-country runners? (8)
5 Love rite unusual to many in arousing sexual desire. (6)
10 Job quietly done quite possibly, or maybe not yet done. (9)
11 Shoot to get the final odds against the gear! (5)
12 He has pointless reknown perhaps. (5)
13 Might be Winnie in the north. (5, 4)
14 Reds sometimes turned on by nobleman within his rights! (4, 6)
17 Pole using letters. (4)
19 Mark indicating the correctness of credit. (4)
20 Get on with the game, using a spanner? (4, 6)
22 Jack goes here to be as farsighted as possible. (5-4)
24 Two firms with a drink product. (5)
26 Stone in a barrier. (5)
27 Stuff used for anti-bugging? (9)
28 Took notice of the man taking on an unusual deed. (6)
29 Outsiders in the steeplechase? (8)



Down

1 Doctors are under this command. (11, 4)
2 Concerning evil, this is material. (5)
3 Endangers one politician right in unusual lies. (8)
4 Amass in the wake of the bowler! (3-2)
6 Catholics count on it. (6)
7 Triple around about the crease. (9)
8 Gert appreciates unusual way of going round Virginia maybe! (9, 6)
9 Heathen practice I'd look up to with an effort! (8)
15 Fee imposed by harbour in Alaska. (9)
16 What those golden securities have at the border? (4, 4)
18 Kind of engine that might go into cart! (8)
21 Directions seen perhaps to be given to member of a sect. (6)
23 Nonsense to be upset so in body. (5)
25 Put him in church with bell. (5)

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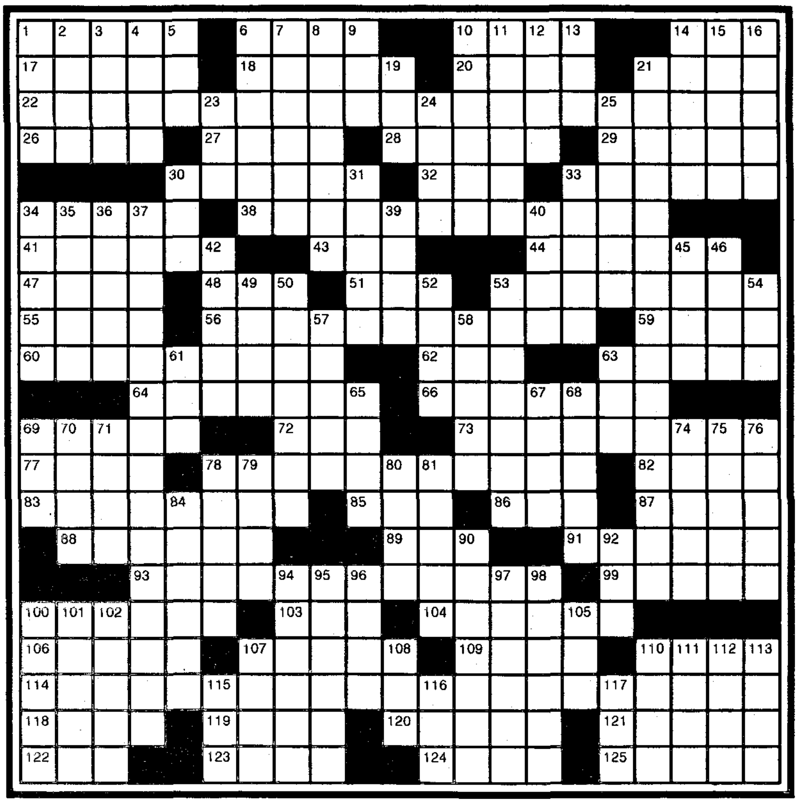
'TAKING A GAMBLE': CUE CROSSWORD / By Maura B. Jacobson

Across

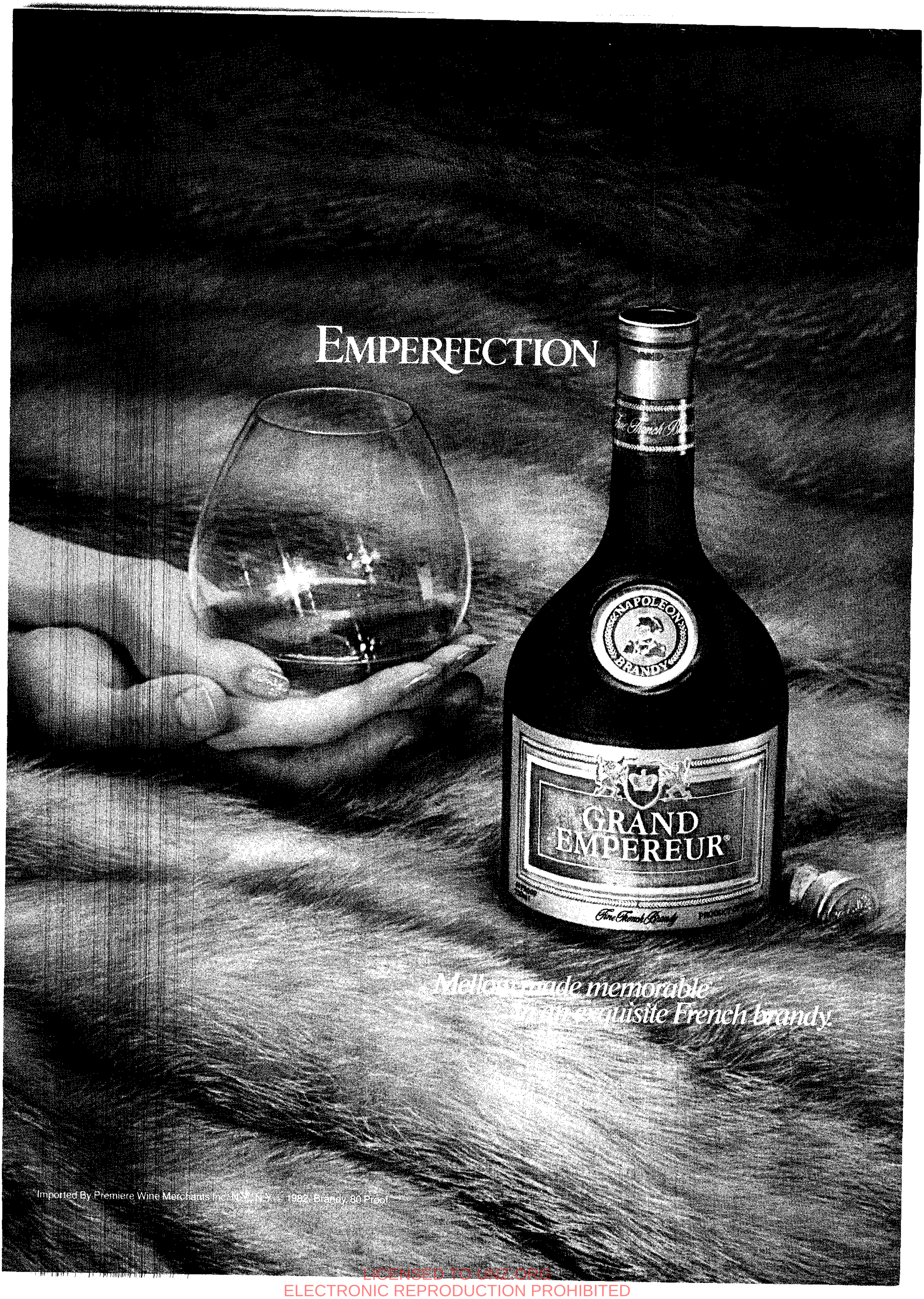
1 Numbers game
6 Exhale
10 Singer Paul
14 Sine —— non
17 "—— a Grecian Urn"
18 Conrad of early films
20 Wampum item
21 German league
22 Coin-tossing swindle
26 Uses a gavel
27 Single-voice arias
28 Rockne
29 Badger's kin
30 Sky streakers
32 Ellis or Parris: abbr.
33 Give up occupancy
34 Native-born Israeli
38 Quiz show of the '50's
41 Emotional shock
43 Rd. warning
44 Biblical prophet
47 Rouge-et-noir bets
48 Fiber cluster
51 Alfonso's queen
53 Makeup kit supplies
55 Snake eyes, at dice
56 One-armed bandit
59 Moslem magistrate
60 Proclamation
62 Cold cube, in Bonn
63 Mogul emperor of India
64 Crime statistics
66 Boldly disobedient
69 —— cum laude
72 Payable
73 Monkeys of a sort
77 "Shy" gambler
78 "Guys and Dolls" figure
82 Forehead
83 Initials design
85 Everybody's uncle
86 Meet the bet
87 Do ablutions
88 Designer Ralph
89 Step on the gas
91 Balanced
93 State bonanza
99 Covert comment
100 Mourn
103 By way of
104 Like a fence's goods
106 French income
107 Paso —— (bullring march step)
109 Feels remorse
110 Fork over
114 Racing fan's hangout
118 "If I —— a Rich Man"
119 Not windward
120 Punjab language
121 Deadpan's game
122 Gun org.
123 Lorna Doone's John
124 Kibitzer
125 Washstand sight

Down

1 Nobelist Niels
2 Cartoon light bulb
3 Tide type
4 Olympus dwellers
5 Lightswitch settings
6 Put in a matrix
7 Literary Norman
8 Kindles
9 Vietnam New Year
10 Crimson-faced
11 Cuddle
12 Portrayer of Mitty
13 Ruckus
14 Allotment
15 Not mounted, as gems
16 Fred's sister
19 "Mighty —— a Rose"
21 Las Vegas furnishings
23 Before bar or tope
24 "What's —— for me?"
25 Of a radioactive element
30 Rotating piece
31 "The Crucible" town
33 Strauss danse
34 Thurmond of S.Car.
35 Theater-in-the-round
36 Half a spa name
37 Dangerous gamble
39 Hawaii's coffee belt
40 Shell game item, sometimes
42 Goose genus
45 Part of U.A.R.
46 "I —— little nut tree. . ."
49 Otherwise
50 1945 conference site
52 Made a hole in one
53 Square pegs in round holes
54 Polite form of address
57 Add the score
58 Sacred: prefix
61 Title for Angelico
63 Aardvark's tidbit
65 Soap frame
67 Arrow poison
68 See eye to eye
69 Her day's in May
70 Over the hill
71 Actress Rowlands
74 Modern Persian
75 Held dear
76 Borg, e.g.
78 Largest Greek isle
79 Partner of rave
80 Prop for a Marx
81 Hebrew measures
84 Presidential first name
90 Glass showcase
92 Curtained transport
94 Summoned forth
95 Teased
96 Elihu's U.
97 Gadzooks!
98 Debtor's law, once
100 No longer developing
101 Send for a second opinion
102 Below: comb. form
105 Sixth sense: abbr.
107 III times CCXVII
108 Old verb ending
110 Roosters do it
111 Filmdom's Sommer
112 Live wire
113 Picks the wrong horse
115 Swiss river
116 Tout's offering
117 Barbary beast



Solutions to last week's puzzles appear on page 132.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